INTANGIBLE CULTURAL HERITAGE OF UZBEKISTAN

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We wish to express our compliments to ICHCAP for financial contribution and to IICAS for the cooperation in implementation of the project.

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PREFACE

Laws and state programs on protection of the cultural heritage were adopted in Uzbekistan after gaining of its Independence. Legal acts and state programs allow safeguarding cultural heritage of the people of Uzbekistan and ensuring its transmission to the future generations. State programs also encourage international cooperation in the field of safeguarding of the cultural heritage.

Since 2010 specialists and institutions of Uzbekistan have been successfully cooperating with the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) on safeguarding and promotion of Intangible Cultural Heritage. With the support of ICHCAP the collaboration networking between experts and professional organizations of Central Asia has been established.

Present Promotional book was developed by experts of Uzbekistan in line with provision of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003). The Promotional book is the output of the joint cooperation project between National Commission of the Republic of Uzbekistan for UNESCO and ICHCAP under the title of "*Publishing an ICH Promotional Book in Uzbekistan*". We would like to express our sincere gratitude to the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) and IICAS for its invaluable support in publication of present Book.

Alisher Ikramov
Secretary-General
National Commission of the Republic of Uzbekistan for UNESCO

FOREWORD

It is truly a joy and an honor to be given the opportunity to write the foreword for the publication entitled *Intangible Cultural Heritage of Uzbekistan*, which contains broad and detailed information on Uzbekistan intangible cultural heritage. This book is the product of the past three years of shared efforts between National Commission of the Republic of Uzbekistan for UNESCO and International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP).

Since 2010, ICHCAP and four Central Asian countries have carried out cooperative projects for promoting, understanding, and raising awareness about ICH and ICH safeguarding in Central Asia. This project, *Publishing an ICH Promotional Book in Uzbekistan*, was implemented as a part of the second three-year project, *Raising the Visibility of ICH in Central Asia*.

This book, which has a significant meaning for safeguarding ICH, would not have been possible without the dedication of numerous people, and I would like to express my appreciation to those ICH practitioners and communities who contributed. I would also like to express my deep gratitude to Mr. Alisher Ikramov, Secretary-General of National Commission of the Republic of Uzbekistan for UNESCO, for his efforts from the very inception of the project.

I am certain that 120 articles under the five themes, Oral Traditions and Forms of expression, Performing Arts, Customs, Ceremonies and Festivals, Knowledge and Customs related to Nature and Universe, Knowledge and Skills related to Traditional Crafts will help our readers to understand more about Uzbekistan ICH that is transmitted through generations and is still much a part of Uzbekistan people's lives.

I hope this book will be recognized as an important resource of Uzbekistan ICH and used not only by Central Asian researchers and educators but also by anyone interested in safeguarding and transmitting the Uzbekistan ICH. Furthermore, I believe that this book will become an opportunity to broadly spread the importance of ICH safeguarding.

Kwon Huh
Director-General
International Information and Networking Centre
for Intangible Cultural Heritage in the Asia-Pacific Region
under the auspices of UNESCO (ICHCAP)

LEGAL BASIS OF SAFEGUARDING OF INTANGIBLE CULTURAL HERITAGE IN UZBEKISTAN

It can be observed that the legal basis of safeguarding of Intangible Cultural Heritage in Uzbekistan is established on two levels – namely, on the national level and the international level. International Convention "On Safeguarding of Intangible Cultural Heritage" adopted in 2003 serves as an international basis.

Initial work on the ratification of this document in Uzbekistan started in 2005. As a result of studying the Convention in all respects, appropriate suggestions were prepared; the Convention was introduced to the Oliy Majlis through the Cabinet of Ministers in 2007 and eventually ratified on 29th of April, 2008, making the Republic of Uzbekistan a Member State of the Convention. According to the rules of acceptance of international documents, issues connected with existing laws on intangible cultural heritage should be reviewedand, if necessary, appropriate amendments and additions should be introduced.

To perform this task, a working group was formed on the initiative of the Legislative Chamber of the Oliy Majlis of the Republic of Uzbekistan. As a result of its work, the group submitted suggestions on the law of the Republic of Uzbekistan "On Safeguarding Intangible Cultural Heritage and their Usage". These suggestions were considered by the Senate of the Oliy Majlis and as a result, on the 9th of October, 2009 the Decree № 228 on "Introducing Amendments to the Law of the Republic of Uzbekistan on Safeguarding and Use of Objects of Cultural Heritage" was adopted.

Along with the process of adapting national legislation to international standards, other studies have been undertaken to study the intangible cultural heritage, organize its preservation and transmission to next generations. In particular, in February-March of 2008, the issue of compliance with the provisions of the Convention on the Safeguarding of the Intangible Cultural Heritage was examined by the Ministry of Culture and Sports and local councils of people's deputies.

On April 30, 2008, based upon information obtained by the special commission, the issue was discussed by representatives of the upper and lower houses of the Oliy Majlis of the Republic of Uzbekistan which adopted a relevant resolution.

One of the main tasks of this resolution was for the Ministry of Culture and Sports of the Republic of Uzbekistan in cooperation with interested ministries and agencies to develop a draft State Program on the Safeguarding of Intangible Cultural Heritage. In February 2010, a special Decree of the Cabinet of Ministers of the Republic of Uzbekistan on the development of the State Program on the Safeguarding of Intangible Cultural Heritage was published and on October 7, 2010 the Cabinet of Ministers adopted the Resolution of the Cabinet of Ministers "On the State Program for the Safeguarding, Preservation and Promotion of Intangible Cultural Heritage in 2010–2020, on Approval of the Resolution # 222 of the Cabinet of Ministers of the Republic of Uzbekistan.

The first part of this program is entitled "Enhancement of the regulatory and legal framework and the system of administra-

tive management aimed at the conservation and protection of intangible cultural heritage", "Regulation on the List of Intangible Cultural Heritage Objects". The Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 269 dated July 29, 2002 "On the order of the Ministry of Healthcare of the Republic of Uzbekistan" relates to the regulations on the establishment of the state cadastre of cultural heritage. Regulations on the examination of the historical-cultural changes have been improved due to the regulatory framework functions.

In order to ensure the implementation of paragraphs on the safeguarding of the Intangible Cultural Heritage, a Decree of the Cabinet of Ministers "On approval of the regulatory documents with the Regulation on the list of intangible cultural heritage, historical and cultural examination procedure" was adopted on February 23, 2011. Necessary amendments were introduced to the regulation of the Cabinet of Ministers No.269 of July 29, 2002 "On Measures for further improvement of the Protection and Use of Objects of Cultural Heritage".The legal basis for safeguardingof intangible cultural heritage was created by this document

Today, Uzbekistan has four separate lists of intangible cultural heritage.

These are:

1. List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
2. List of elements for inclusion in the Representative List of the Intangible Cultural Heritage of Humanity;
3. National list of Intangible Cultural Heritage;
4. Local Lists of Intangible Cultural Heritage.

Registration of the intangible cultural heritage is carried out by the Ministry of Culture of the Republic of Uzbekistan. Recommendations of local authorities, public organizations, as well as legal and natural persons are the basis for listing.

Historical and cultural expertise shall be carried out to substantiate the registration of intangible cultural heritage. The expertise is based on the Scientific and Methodological Council under the Ministry of Culture of the Republic of Uzbekistan.

The structure of the Council encompasses representatives of state bodies, scientific institutions, non-governmental, non-profit organizations, as well as individual researchers and specialists engaged in the research and conservation of the intangible cultural heritage.

In connection with the adoption of the Convention on the Safeguarding of the Intangible Cultural Heritage, Intangible Cultural Heritage elements of Uzbekistan "Shashmaqom" and "Cultural Space of Boysun" have been inscribed into the Representative List of the Intangible Cultural Heritage of Humanity". This list includes "Katta ashula" and "Navruz" (2009), "Askiya — The Art of Wit" (2014), "Palow Culture and Traditions" (2016). Thus, nowadays there are sixintangible cultural heritage elements related to Uzbekistan.

Works on inscription of the samples of the intangible cultural heritage of Uzbekistan into the UNESCO list and register are being consistently implemented. For this purpose in 2016 the nomination file "The Marghilan Crafts Development Centre: Safeguarding of the Atlas and Adras Making Traditional Technologies" was prepared and submitted for the Register of Best Safeguarding Practices and the nomination "Khorezm dance — Lazgi" was presented for inclusion in the Representative List of Intangible Cultural Heritage of Humanity in 2018.

ELEMENTS INSCRIBED IN THE REPRESENTATIVE LIST OF INTANGIBLE CULTURAL HERITAGE OF HUMANITY

CULTURAL SPACE OF BOYSUN

"Cultural Space of Boysun" is one of the first 19 candidates nominated by UNESCO in the 2001 List of "Oral and Intangible Heritage of Humanity". As a result of the adoption of the Convention on the Safeguarding of the Intangible Cultural Heritage in 2003, it was transferred to the Representative List of Intangible Cultural Heritage of Humanity in 2008.

Boysun District is a mountainous area in the northern part of the border of Kashkadarya region with Surkhandarya, where the indigenous population consists of Uzbeks and Tajiks. The distinctive feature of the district is that it is far from the rest of the population and the lifestyle, therefore mentality and traditions have been preserved well.

Boysun district is divided into seven villages (Avlod, Boysun, Rabot, Sayrob, Darband, Machay, Korgoncha) and the town of Boysun. Each village is composed of 4 to 19 parts, with a total of 56 villages. The population of the district is more than 90 thousand people. The district area is 3.72 thousand square kilometers, and 72.6 percent of the population lives in rural areas.

Usually the elements proposed for inclusion in the "Representative List of Intangible Cultural Heritage of Humanity" should apply to one or more of the five domains of intangible cultural heritage. In the Cultural Space of Boysun, there are elements related to all these areas. In particular, there are preserved knowledge and skills related to oral traditions and forms of self-manifestation, art, traditions, ceremonies, festivals, knowledge of natural and handmade world crafts, and traditional craftsmanship.

In connection with the recognition of the Cultural Space of Boysun by UNESCO, expeditions to the area were organized, the elements of the intangible cultural heritage were thoroughly studied, documented, archived and published in a number of printed editions.

Historical monuments and archaeological findings in Boysunwere investigated by E.Rtveladze, L.Sverchkov, V.Makrobordov, I.Tokhtaev, A.Sagdullayev and others, which are reflected in scientific articles and collections published by them.

Traditional lifestyle of the Boysun community (A.Ashirov, A.Kayumov), Boysun folk calendar (M.Juraev), Boysun performance games and celebrations, Celebration of Navruz (I.Abdurakhimov), Boysun's musical heritage, Boysun music and musical instruments, Boysun rituals and ceremonial music (R.A.Abdullayev), Boysun traditional embroidery (A.Khakimov), carpet making, Boysun's weaved carpets, textile (E.F.Gul), Boysun ceramics (A.Khakimov, S.Alieva), crafts, wood carving, Chests (S.Alieva), Folk Architecture (L.I.Rempel) were studied by well-known archaeologists, ethnographers, folklorists, art critics and musicians.





As a result of recognizing the cultural space of Boysun as one of the most unique intangible cultural heritage objects in the world, starting from 2001, the 5th open Folklore Festival "Boysun bahori" was held. Folklore festivals were attended by foreign experts, folk groups and performers from Kazakhstan, Tajikistan, Kyrgyzstan, folklore ethnographic teams, national wrestlers, horsemen and chess masters, designers from all regions of Uzbekistan. The Center for the Applied Arts was established in Boysun district, where the activities of the Boysun Folklore and Ethnographic Ensemble and "Quralay" Children's Ensemble were also animated. The "Surkhon Dancing School" manual was published on the basis of dance movements in the Boysun area and it was based on the introduction of another (Surkhon dance school) dance school in the territory of Uzbekistan (Ferghana — Tashkent, Khorezm and Bukhara).

It would be wrong to say that the traditions, rituals and holidays kept in the Boysun district are different from traditions, rituals and holidays in other parts of the country. However, the observance of these customs, ceremonies, and celebration of the holidays preserves more and more traditions, and increases the interest in their study. For example, the rules that are accepted as family rituals, from the birth of a child to the marriage contract, are strictly adhered to.

Ancient musical instruments of Boysun cannot be found in other parts of the world. There are such musical instruments peculiar to Boysun as *sibizga, changqobiz, chopon nay, spool nay (shillovuq, shipillak), ghajir nay, qovoq soz, dombira, dutor, doyira, dap, surnay.* Old dance movements have also been preserved in Boysun. Every dance has its specific movements that have names. Combat dances and rules of their performance which have been forgotten in other places are preserved in Boysun. Local people are well aware of the famous dancers on dance. The passionate interest of ordinary people in art can strike at anybody. It is



possible to enjoy great folk music, dance, and performances of folk music, dance and singing during holidays, festivals and weddings

Every house in Boysun is comparable to a museum of people. The "exhibits" are distinguished by the fact that they are prepared not for demonstration, but for household use. Traditional crafts such as textiles, carpets, felt printing, ceramics, leather processing, embroidery, woodcarving, gold embroidery, stone carving, knife making, shoemaking, ironwork, preparing musical instruments are preserved in the cultural space.

The samples of human's knowledge about nature and the universe are well-preserved. Traditional (ancient) methods of treatment are transmitted from generation to generation. A person who came here for the first time can be astonished by the local people's knowledge of nature.

SHASHMAQOM

Shashmaqom was included in UNESCO's List of "Masterpieces of Oral and Intangible Heritage of Humanity" (in the context of Uzbekistan and Tajikistan) in 2003. In connection with the adoption of the Convention on the Safeguarding of Intangible Cultural Heritage in 2003, it was transformed into a new "Representative List of Intangible Cultural Heritage of Humanity" in 2008.

Shashmaqom is a set of melodies and songs that have their own performing traditions and sound system. It is being preserved as one of the highest examples of national professional music performance. Nowadays, Shashmaqom's songs and its singing are studied and performed by the professional maqom ensembles, as well as by amateur ensembles.

The issues of studying Shashmaqom from the elementary musical education (from children's music and art schools) to the higher education system are included in the educational program. There are examples of





studying Shashmaqom in children's societies. In particular, such children's maqom ensembles as "Happy childhood", organized in the Margilan and Kokand cities, children's music and arts school, organized in Shahrisiyabz Culture House, have been studying and promoting Shashmaqom for many years.

Yunus Rajabiy Contest for Professional Shashmaqom Performers, the Republican Contest of Singers and Memorial Teams, regularly held biannually by the Ministry of Culture, also invites many talented people and exemplary teams. The Yunus Rajabiy Mausoleum Ensemble operates within the Cultural Association of the Ministry of Culture. Shashmaqom folk ensembles in Bukhara and Samarkand, folk ensembles in Ferghana, Margilan cities, Uchkuprik and Buvayda districts of Ferghana region also make a worthy contribution to the development of many maqom performers.

There are also other maqoms beside Shashmaqom in our country. These are Khorezm maqoms and Ferghana-Tashkent maqoms. The second name of Khorezm is the sixth and the second name of Ferghana-Tashkent maqoms is four maqoms. Khorezm maqoms were registered and published by the artist Matniyoz Yusupov. Most of the works that were included in the Ferghana-Tashkent maqoms, however, were registered but not published.

Shashmaqom means six maqoms in Persian. It includes the following maqoms:

1. Buzruk
2. Rost
3. Navo
4. Dugoh
5. Segoh
6. Iroq

Shashmaqom is also called Bukhara shashmaqami, which emerged in Bukhara in the middle of XVIII century. Each of the Shashmaqom's maqoms begins with a certain note, sound, and method. Each position has a separate musical instrument and a song, which combines a number of musical pieces.

Maqoms have been traditionally orally transmitted from generation to genera-





of the performances of Bukhara maqom tutors Ota Jalol Nosirov and the musician Ota Giyos Abdughani. Academician Yunus Rajabiy has been the first to publish Shashmaqom as a book.

The Musical Instrumental part in Maqom is called "Mushkilot". Parts of the "Mushkilot" are as follows:

1. Tasnif
2. Tarje.
3. Gardun
4. Muhammas
5. Saqil

tion, using the "master-apprentice" method. Apprentices are allowed to execute their performances independently only after they master the skills of the tradition and pass the exams. Modern notation of maqoms was firstly created by the well-known composer and ethnographer V.A.Uspenskiy on the basis

"Gardun", "Muhammas" and "Saqil" are the names of the methods used in this melody.

Musical instruments of all the titles included in the Shashmaqom begin with "*Tasnifs*". That's why the names of the songs are called



with the word *"Tasnif"*as "Buzruk Tasnifi", "Rost Tasnifi", "Navo Tasnifi", "Dugoh Tasnifi", "Segoh Tasnifi" and "Iroq Tasnifi".

Maqom instrumental songs can be performed with single instrument and with accompaniment of instrumental ensembles. In most cases, gijjak, dutar, nay, rubob plays are performed individually. In the ensemble performances, there is more participation of the team, consisting of tanbur, dutor, nay, burunay, gijjak or sato, qonun, ud, rubob and doiras. In Bukhara's musical practice, a traditional instrumental ensemble consists of tanbur, nay, and sato.

According to the tradition of performing shashmaqom the songs included in the instrumental part — "*Tasnif*", "*Tarje*", "*Gardun*" and others are performed in the begining with its order. During the performance the methods of tambourine becomes more and more complicated. When the final couplet of the instrumental section "*Saqil*"is played, it moves to the singing part.

The chapters of the Maqom are called *"Nasr"*. Nasr in Arabic means "support", "victory". Maqom songs are complicated examples of the art of singing, so their performance requires skill and professionalism. This is achieved by long-term work and effort, based on the tradition of "master-apprentice". In the past, the performance of the singers has been mastered for many years, even for 10–15 years. At the same time, the students mastered their mentors' art by listening, understanding, memorizing their performance, and practicing it with special exercises.

In maqom work, it was necessary to memorize the ghazals of Lutfi, Soqoqiy, Atoiy, Hafiz, Jami, Navoiy, Fuzuli, Bobur, Mashrab and other poets and to "disclose" the meaning of these ghazals. At the same time, it was required to perform practical exercises in the tanbur and dutor, and to know the methods of satiation. That is why the performers of maqam are called *"hofiz"*. "Hofiz" means "keeper" or "knowingly" in Arabic.



KATTA ASHULA

Katta ashula or Patnis ashula (literally "great song", "lofty song" or "tray song") is a vocal direction, a song genre typical for the Ferghana Valley, in which peculiar style and manner of singing is observed. It is performed by two or more (up to five) singers in turns and without accompaniment of musical instruments. Typical for *katta ashula* are the following: verbal transfer of relevant knowledge and skills; existence of local peculiarities as well as improvisation techniques; professional manner of singing; rhythmically independent singing with a deep (wide) breath; existence of *khamnafaslik* (companionship). In *katta ashula,* which has in a variety of forms and manifestations, it is possible to observe somewhat distinct musical and poetical language and manner of singing. The songs in this genre are usually sung by professionally trained folk singers (called *"hofiz", "kata ashulachi"* or *"qori"*), who possess strong and high-pitched voice of a wide range and excellent improvisatory skills.

The origins of *katta ashula* genre should be looked for in ancient folk-ritual chants, songs of «praise» (such as *marsiya*, *navkha*, *ayolgu*), agriculture- and labor-related songs with their original combination of recitative-declamatory beginning and chanting; and in distiches of *ghazal*s (*ghazalkhonlik*), written in *aruz* prosody. And it is exactly loftiness, observed in the content of the poems used, the manner of singing in high registers, and performance in front of large auditorium



during big events (such as festivities, folk promenades and wedding ceremonies) which predetermined the name of this type of song as "*katta ashula*". *Ghazals* of Navoi, Lutfi, Mashrab, Khazini, Muqimi, Furqat, Zavqi, Miskin serve as main poetic texts in this genre. Though, since the XX century the poems of contemporary Uzbek poets (such as Sobir Abdulla, Charkhi, Chusti, Akmal Polat, Khabibi, and others) as well as examples of folk poetry have been widely used. In terms of subject matter *katta ashula* songs can be divided into love-lyrical, didactic, religious and contemporary ones. Performance with high-pitched voice, existence of culmination parts, clarity of words for and their impact to the listeners — all these are features of this type of song.

Among the people other names of *katta ashula* became widespread as well. These were "*ashulai kalon*", "*katta yalla*", "*haqqoniy ashula*", "*patnisashula*" or "*patnisaki ashula*", "*likobcha ashula*". It bears mentioning that *katta ashula* was named as "*patnisaki ashula*" or "*likobcha ashula*" because during performance the singers usually hold in their hands a small metal tray or plate, with a help of which they regulate the direction of the sound (towards listeners, or towards themselves; it allows listening to own voice and the voice of a companion) and create a certain sound timbre. Conditions, under which *katta ashula* existed in the XX century, and development of performance culture, in general, promoted emergence of different versions of this genre. These were: «*Ananaviy*» — singing by two singers independently and without accompaniment (examples include: «*Bir kelsun*», "*Oh kim*", "*Ey dilbari jonon*"); «*Yovvoi maqom*» — performance of some specific shubas of *maqoms* (such as «*Yovvoi Ushshoq*»,





«*Yovvoi Chorgoh*» and «*Patnusaki Segoh*») in rhythmically independent manner; «*Yovvoi ashula*» — singing popular vocal pieces in *ashula* genre in rhythmically independent manner (examples include: «*Yovvoyi tanovar*», «*Yovvoyi munojot*»); «*Yakkakhonlik*» — a vocal-instrumental type of *katta ashula* in the form of solo performance, which is accompanied by instrumental music; instrumental ensemble performs the role of the second singer (examples include: «*Oh kim*», «*Gulizorim qani*», «*Yolghiz*», «*Topmadim*»); "*Cholghu yoli*» — an instrumental version of popular *katta ashula* songs suitable for solo performance on *nay*, *surnay*, *ghidjak* (for example, *Yovvoyi Chorgoh*). It bears mentioning that in the XX century, along with men-singers, *katta ashula* songs were performed by women (for example, they were performed by Khalima Nosirova, Fotima Borukhova, Zaynab Polvonova, and others).

Bearers of *katta ashula* traditions are both folk and professional singers, who mastered relevant knowledge and skills, peculiar singing techniques based on "*ustoz-shogird*" ("master-apprentice") traditional learning methodology in Margilan, Kokand, Andijan, Ferghana and Tashkent; in conservatoires, colleges of art and academic lyceums.

Notably, the emergence and development of *katta ashula* genre is closely linked with existence of corresponding performance schools, which stand out with their style of interpretation, manner of singing and bearers.

Nowadays *katta ashula* traditions are preserved and popularized thanks to scientific (research) and practical measures undertaken by numerous governmental and public organizations. These organizations organize expeditions, carry out scientific researches, publish books and collections, produce audio and video disks, create films and TV programmes, conduct competitions (review competitions among young singers in order to attract attention to *katta ashula* genre), etc.

The programme of the Republic of Uzbekistan, "Protection, preservation and popularization of Katta Ashula of the Ferghana Valley", was awarded with a prize (gold medal and diploma) of the Asia/Pacific Cultural Center for UNESCO (ACCU, Japan) as the best practice in protection of ICH. And in 2009, *katta ashula* was inscribed in the UNESCO Representative List of Intangible Cultural Heritage of Humanity.



NAVRUZ

Navruz is a holiday celebrated in many countries throughout the region from East Asia to Asia Minor. It is celebrated by all Turkic and Persian Muslim nations. Navruz has long been celebrated as a holiday before the appearance of the Muslim religion. Its celebration began everywhere on the same day and lasted for a week or so, depending on the country. The history of Navruz has also been studied by researchers and scholars ofour country. The Navruz nomination was included in the Representative List of Intangible Cultural Heritage of Humanity in 2009 by seven countries (Uzbekistan, Iran, Turkey, Pakistan, Azerbaijan, India, Kyrgyzstan), in view of the fact that some of the countries celebrating Navruz become Parties to the Convention in 2016, the nomination was re-introduced into the list on behalf of 12 state-parties.

In accordance with the Decree of the President of the Republic of Uzbekistan of 1992, Navruz was proclaimed a national holiday in Uzbekistan. Over the past period, Navruz has become one of the most popular and sacred holidays of our people. It is a widely celebrated holiday in every family, mahalla and guzar, district and city, region and country. Navruz is not so prevalent in any other country. We all know that Navruz







celebrations will turn into celebrations and festivals of real folklore. Traditionally prepared meals are sumalak, halim, green somsa and sweets.

In 2010, the United Nations declared March 21 as the International Day of Navruz. It can now be celebrated in all countries of the world. Most importantly, all peoples of the world know that there is such a holiday.

The most important features of Navruz are:

- Determining the date of the new year by the solar calendar;
- Preparing for the day and carrying out large-scale beautification works;
- Visiting old people and people in need of social protection;
- Forgetting hostility among people;
- Uniting people;
- Making special dishes and sharing the food with the majority;
- Conducting various street festivities with the folk art samples and folklore performances.

The unique miracle of our people Navruz holiday is one of the ancient traditions that is being transmitted from our ancestors.

There are certain natural and scientific basis of celebration of holiday Navruz in spring, in vernal equinox, at the time of changing of seasons and awakening of the nature.



According to Abu Rayhan Beruni, when the entire season comes to its end, from the falling of first drops of spring rain untill the blossoming of flower, from the blossoming of trees until the bearing of fruits, from the lusts of animals until appearance of generation and the from the sprouting of the plant until its' perfection. That is why the origin and creation of the Navruz has been proven. " In the Navruz day World has embodied the renewal of nature and society, renewing and improving over the centuries, gaining momentum from every aspect of our nation's worldview and artistic thought.

The petroglyphs of Saymalitosh indicate that in the end of the III millennium BC there was a "dehkan calendar", which was highly developedin the Fergana valley in the first half of the II millennium, based on the cultivated irrigated agriculture and solar movement. This region served as a sacred place for conducting a number of agrarian rituals, sacrificial rituals, and keeping track of the time for the rich harvest of the Fergana peasantry. Therefore, before the festivities of the festoon and the early spring sowing of seeds for the first time, the peasants cameto Saymalitosh and conducted rituals carrying the idea of blessing. The rock paintings, similar to the "riding" described above, were painted at such ceremonies. According to this, holiday of Navruz is appeared three or four thousand years ago on the basis of the spring traditions of our ancestors related to the culture of the cultivation of the land lived at the end of the II century BC and beginning of the I century BC.

Thus, Navruz is a nationwide holiday that appeared three and a half thousand–four thousand years ago, based on spring customs of ancient peasants living in Central Asia on the basis of traditions of worship to water, fire, the earth and the sun worship. This holiday teaches us to love the land, appreciate labor, enjoy the miracles of the sun, believe in the immortality of life. Navruz is a day of happiness that will start in the old year, when the farmer will lay bare seeds with the hope and spread shepherd sheep and lambs to green pastures. On this day the good will be celebrated.

ASKIYA

Askiya (in Arabic — “azkiya”, literally means “witty”, “resourceful”) is an original genre of folk-spectacular art, and oral folk creativity, which evolved and became widespread in the Ferghana Valley and Tashkent region. As a result of continuous evolution it achieved the level of art. And it is exactly the peoples living in the above-mentioned regions, who actively participated in askiya performances. In Askiya two or more people compete on quirk. So that the words being said did not touch one’s personality, the performer should be very careful. Daily and stage types of askiya exist.

According to historical written sources Askiya was widwspead in XV–XVII centuries. Writer and scientist of the XVIth century Zayniddin Vosifiy wrote in his book that there was the most talented askiya performer Mavlono Abdulvose Munshiy. Information on Askiya also was given by Alisher Navoiy, Zakhiriddin Mukhammad Bobur and Khondamir.

Daily askiya is the base of the stage askiya: it can start at any place where people gather. In this type, if one of the people uses one word connected to the current condition and situation in another meaning, other people start to reply him and in this way askiya continues.

On stage askiya is usually performed in people’s rites, weddings and in other ceremonies. Having evolved in Uzbekistan’s







Fergana valley and Tashkent region, askiya became the type of art. Apart from traditional *payrovs* (themes) such as *"O'xshatdim", "Bo'lasizmi", "Gulmisiz, Rayxonmisiz", "Bedana", "Xapsana", "Qofiya", "Bilganlar, Bilmaganlar", "Laqab",* it is possible to observe the usage of the contemporary ones, such as *"Pakhta", "Oila", "Kino", "Dorbozlik", "Ashula", "Futbol"*, etc. In payrov one topic should be discussed thoroughly and deeply. The *askiyachi* (askiya performer) or team that retreats from the topic loses the competition.

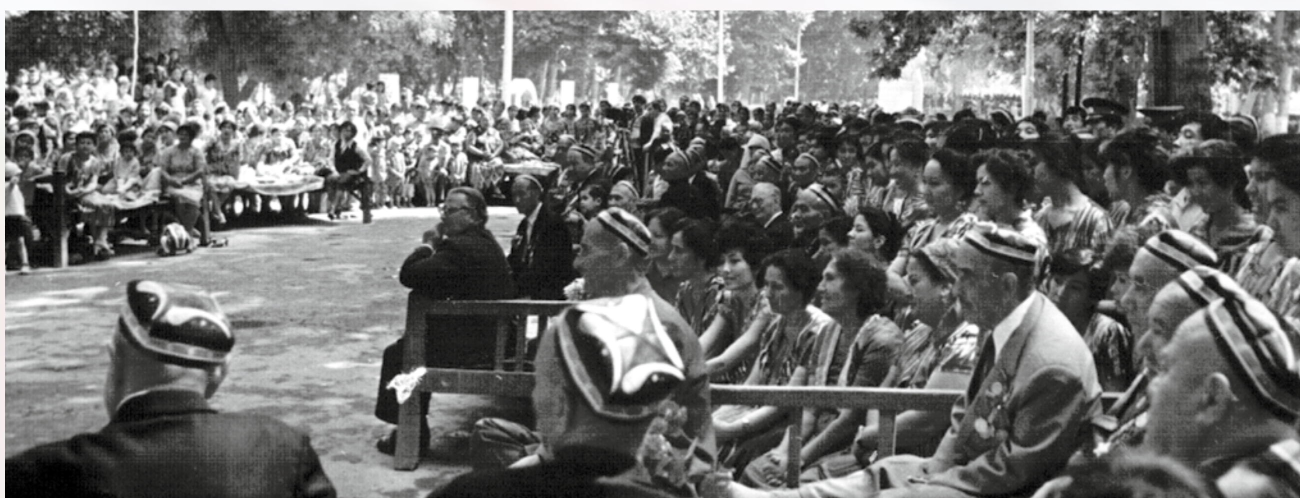
Famous askiya performers, such as Dehqon yuzboshi Shernazarov, Yarashqul Ostanaqulov, Yusuf qiziq Shakarjonov, Ijrokombuva, Ghoyibota Toshmatov, Tursunbuva Aminov, Abdulhay Masum Qozoqov and others contributed hugely to bring askiya to the level of onstage art.

Traditions associated with askiya are nowadays preserved and promoted by groups of askiyachi. These are Kokand Club of Askiya fans (led by Joraxon Pulatov and Akromjon Akbarov), askiya groups in Margilon (led by Mamasiddiq Shirayev), Khonobod (led by Muhiddin Sultonov), Asaka (led by Jumavoy Khurramov) and Korasu (led by Qahramon Abduvohidov). In order to safeguard and promote askiya art the following measures are undertaken: organization of competitions and festivals of askiya performers; preparation of TV programs; production of films, holding of "Askiya evenings" (In Tashkent, Margilon and Khonobod); publication of books and collections; carrying out scientific studies, etc. It bears mentioning that askiya art was inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity in 2014.









CULTURE AND TRADITIONS ASSOCIATED WITH PALOV

Palov (or *osh*) is the most beloved and highly regarded food among Uzbeks; it would not be a mistake if we say palov accompanies people through lifetime. It is spread in all regions of Uzbekistan. It is prepared on different occasions. These are: on the occasion of the birth of the first child (*aqiqa oshi*); on the occasion of circumcision ceremony (*sunnat toyi oshi*); on the occasion of engagement ceremony (*fotiha toyi oshi*); on the occasion of seeing off a bride to the house of a groom (*qiz oshi*); in connection with wedding, for men only (*nikoh oshi*); in connection with wedding, for women only (*khotin oshi*); after wedding, only for friends of a groom (*kuyov oshi*); on the occasion of child's birth and carrying out "*beshikka solish*" ritual (*beshik toyi oshi*); on the occasion of commemoration of the deceased (*ehson oshi*); on the occasion of anniversary of death day (*yil oshi*). During all these events, palov makes people closer. As a rule, many people participate in *palov* preparation. And it is not the process of feasting itself, but the one associated with preparation or the one, which takes after it (when people communicate with each other), plays an important role in bringing people together.

Palov, with time, turned into a kind of social phenomenon that unites family (for example, each family at least once a week, i.e. on Thursdays, or even 2–3 times a week prepares *palov;* guests are never let go without eating *palov*). Friends, neighbours, colleagues and relatives often form a group and regularly prepare *palov* in tea-houses (*chaikhana*); in a similar vein women gather and prepare *palov*. *Palov* is considered the main food in all family-related ceremonies and rituals. *Palov* is also prepared during celebration



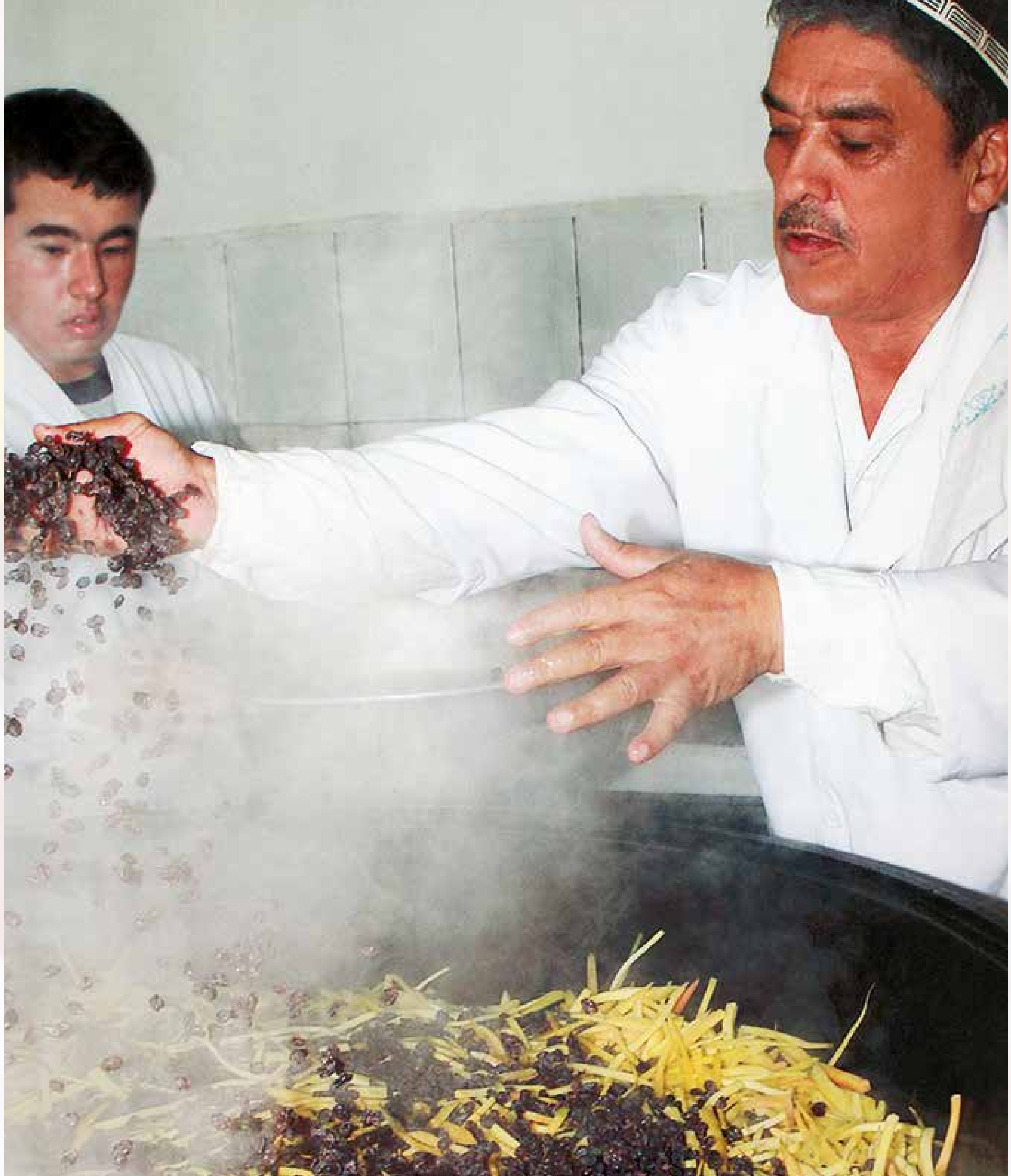






of national holidays (such as Memorial Day, etc.), folk promenades, *hashar*s and on any other occasions, for which people gather. Regardless the volume and place of *palov* many people participate in its preparation. In the household someone peels the onions, cleans the rice, and prepares *shakarob* (vegetable salad). For *palovs*, cooked in weddings and large festivals, the ceremony of peeling carrots is held, which turns into a big ceremony. Men usually prepare large *palovs*, whereas women prepare *palov* only for the family.

The specialists who prepare palov are called *"oshpaz"* and it is passed from masters to apprentices, from generation to generation. Consumption process also has its own traditions. The elderly people start eating first, others follow them. Despite it requires much effort, even at present the habit of eating *palov* with hands is being preserved.



Palov-osh is one of the most ancient type of meal and it is difficult to determine time and place of its origin. According to some sources, methods of *palov* preparation were founded in 2–3rd BC in the Middle East, Central Asia and Indian peninsula. The most distinct representatives of ancient Arabic and Farsi literature "1001 nights" composition and in the manuscripts of IX–X centuries, some information was given about festiveness of *palov* food. For instance, in some of them, it is called *pilav, pilaf.*

Uzbek *palov* is considered Uzbek national food. According to the methods of preparation and ingredients used in it, more than 40 types of *palov* exist nowadays. For example: fried palov, steeped palov, palov with raisin, quail palov, qazi palov, quince palov, toghrama palov, wedding palov, sofaki palov (Samarkand region), qorma palov (Qashqadarya), suzma palov (Khorezm), ugra palov (Surkhandarya) and others.

UZBEK ORAL TRADITIONS AND EXPRESSIONS

Ever since their inception, men have been trying to co-exist and interact with one another, because mutual cooperation has saved them from various natural disasters and shown ways to overcome the difficulties of life.

Folk heroes, such as Alpomish, Gorogli, Muqbil toshotar, Ozoda Chehra, became the heroes of folklore. Nowadays, Uzbeks are enjoying their favorite songs, fairy tales, askiyas, legends, riddles, myths and narratives and latifas, as well as genres of Uzbek folklore.

These spiritual values created by our people are a part of the cultural heritage and values of the whole Uzbek people.

Literature known as oral folklore is distinguished by a number of features in written literature. These features include:

a) Tradition;
b) oral and improvised;
c) publicity;
d) versatility;
e) anonymity.

Folk tales, fairy tales, songs, proverbs, epics, *lof* and other genres differ from each other. What are their characteristics as an immediate genre? Some of these features are common in the works of other genres. It is interesting for scientists to distinguish between the size and the content of a particular genre, the essentials of prose and verse fragmentation.

Consequently, it is not only a theoretical but also a practical matter to which genre the artistic work belongs. From the earliest times, prominent literary scholars have pointed out that the word 'art' is divided into three categories. In particular, these three genres are epic, lyric and drama. The oral folk art can be divided into three types based on this principle. The main characteristic of these species and genres can be defined as follows:

The "epos" in Greek means a story or a song. In the word art, a story reflects description of a vital story. One does not need to be surprised by the word song, because ancient Greek songs were played to describe events with poetry, in contrast to the songs in our imagination. Thus, the term "epos" refers to the artistic expression of a particular event.

Lyric poetry is the expression of the events that occurs in human life and in nature, as a result of emotionally influencing relationships. The lyric poetry is different from epic works, with the character of expressing their inner experiences. Because the main purpose of these works is not to describe a real life, but to express spiritual emotions expressed in the attitude toward that event. Therefore, in the lyrical compositions, the description of the event should be understood relatively.

Drama. It means action. Dramatic compositions will be related to the stage. The performers of these works come into the image with their intonations, facial expressions, head and hand movements, not just with words. As a result, there is a theatrical performance that attracts spectators. Genres that combine these features are dramatic genres. Folk drama and *askiya* genres in oral folk art can be considered as examples of such works.

Because in the public drama participants of the performance perform the role of a judge, a criminal, a victim, a poor mother, an unhappy father, a clumsy child and think up different movements to make people laugh. In Askiya, the *askiya* performer participating in word competition attracts attention of the people coming to the wedding ceremony.

Myths, legends, stories, fairy tales, *naqls*, anecdotes, lyric poems, historical songs, *terma* and *dostons* in the Uzbek folklore can be called epic works. Also, such compositions as proverbs, puzzles, and other works are called the "special type" by Professor B. Sarimsokov. Indeed, they have certain signs of giving information on some epic life event.

At the same time, folk oral creation can be found in such works as they are in harmony with the activities of our courageous people, who are steadfast in their courage, bravity and heroism. In these works, the spirit of good will is also distinguished. Some of the poems belonging to Alpomish and the Goroghli series are included in this series.

ALLA (LULLABY)

Alla **(Lullaby)** is a song that is sung to infant babies by their mothers while lulling them to sleep. Its lyrics are created taking into consideration the mother's mood and condition in an impromptu manner. Mother enters into communication with her baby, who does not understand any word, with the means of words and music and tries to pacify the baby by expressing her dreams and expectations.

Lullaby is a means of communication which can spiritually connect the mother and the baby. Melodies that are used in the lullaby come from the mother's current mood and condition and they may be just appeared in the mother's mind at that very moment.

Almost all lullabies contain the word "allayo, alla", these words may appear after every line or at the end of every two lines.

Alla singing skills are inherited by young girls from their mothers in a natural way and as such do not require special training. Young girls while playing together with their peers and by imitating their mothers, try to sing these kinds of songs. They try to remember the words of alla songs sung by their mothers to them and by so doing gradually invent their own "alla songs".

You are my eyesight, allayo.
My lovely words allayo,
Alla my child, allayo.
My sweet soul allayo.

* * *

You are my little tulip
Alla my child, allayo.
When will you grow up?
Alla my child, allayo.

* * *

Ordorous flowers through the garden
Alla my lamb, alla
Mockingbirds are singing
Alla my lamb, alla

* * *

Alla, alla, allayey
My girl with golden curls.
Educated, smart girl
Alla my lamb, alla

* * *

Alla my lamb, take it my lamb
Apples are so tasty.
Figs are sweet as honey,
Alla my child, Alla



AFANDI'S ANECDOTES

"Afandi's Anecdotes" is a genre in Uzbek folklore which is connected with laughter and joking. Until the 90's of the last century, connecting anecdotes with the name of Afandi was a habit. Nowadays, such condition is observed rarely.

In Turk languages, the word 'Afandi' is used when addressing a respected men, whereas in the Uzbek language it is used when addressing a very humble, sociable and communicative unknown person, namely the legendary person who makes hilarious situations happen.

THAT'S ALL I HAVE BEEN LEFT WITH…
Once, Nasriddin's ears hurt and swelled. His neighbor, who several times became the victim of Nasriddin's jokes, said with humor:

– Wow, Mr. Nasriddin, where did you find such kind of ears from?

– Don'e even ask, dear neighbor, replied Nasriddin, you have eaten the donkey's brain and that is all I have been left with…

NECESSARY CONDITION
– Doctor, — asked Nasriddin smiling, why did you ask me to show my tongue and you are not even looking at it?

– I wanted you to keep silence while I am writing you the prescription, replied the doctor also smiling

THE CURE IS EASY….
Nasriddin's wife was just about to give birth to a child but was not managing to do it.

– The cure is easy, said Nasriddin; I will find it in a second. Saying so, he went out of the house, bought some nuts and handled them to his relatives, who were sitting stressed, and said:

– Put them near my wife's legs, seeing the nuts, the baby will come out itself.

I LIKE IT
Nasriddin came to the doctor, asked him to check his pulse and added;

–Tell me then what kind of illness I have

– You are just hungry, — said the doctor,-now its lunch time, join me and be my guest. After having lunch together, while going back home Nasriddin said:

– You are a very nice doctor, you immediately treated me. There are some other people who have the same illness. I will send them to you too.



LEGENDS

Legend is one of the genres of folklore. Although it consists of imaginary stories, it is regarded as real by the speaker and the listener. Even the place and the time of the stories are indicated in the legend. Legends are constituted as the means of expression that was passed from mouth-to-mouth, people-to-people.



"TUMARIS" LEGEND

While the founder of Akhamoni State Kir II attacked Turan, Tumaris was governing massagets' tribe. As she was the wife of the Massagets' king, she governed the state after the death of her husband. At that time, massagets lived along Amudarya (Araks) and Kyzyl-Kum.

There were severe wars between conquerors from Iran and massagets. In the initial battle, massagets who were lead by Tumaris' son Sparangis achieved the victory. However, in the next battle, using unfair ways, the Persians jailed Sparangis and he committed a suicide, not tolerating the shame Keeping her head after her son's death, Tumaris proposed Kir II to leave the country. Nevertheless, once Farsi King denied the proposal, there was a severe war between the two sides.

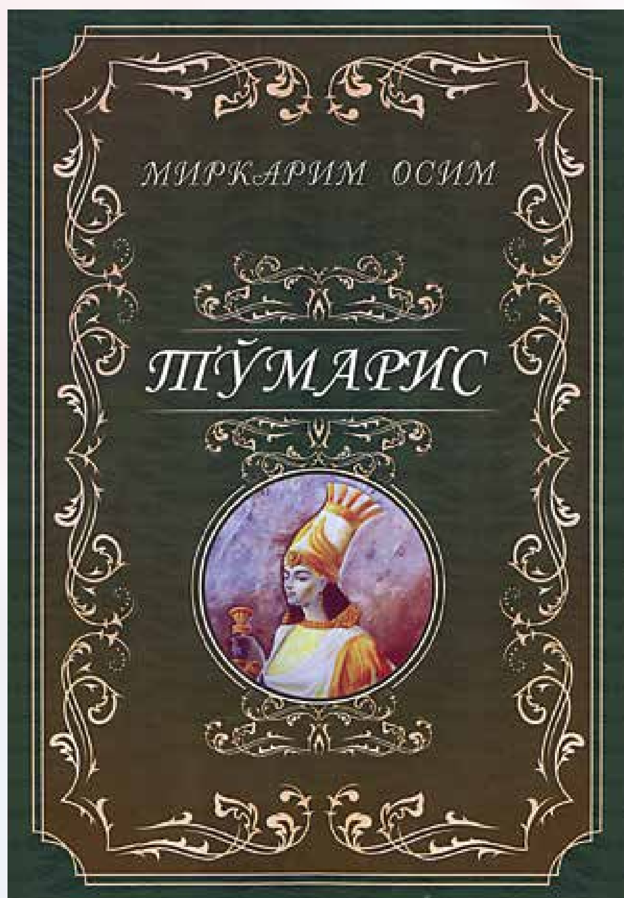
Ancient Greek historian Herodotus describes the details of the war between Persians and massagets as follows: "As far as I know, this war was much more devastating than the war between the Barbarians. Initially both armies shot each other from long distance. Once the arrows were over, they fought using spears and swords. The battle lasted for a very long time. Ultimately the massagets achieved the victory.

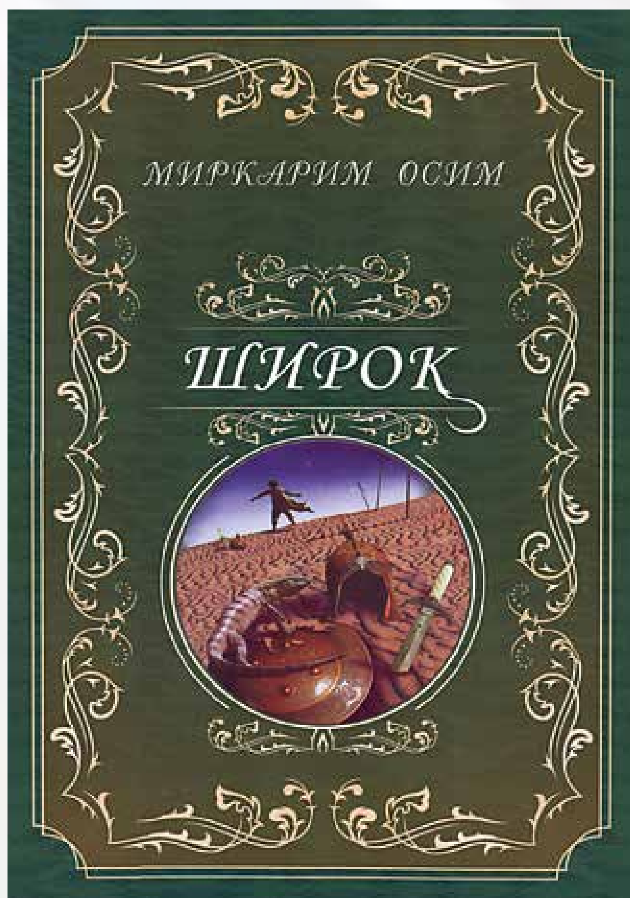
THE ART OF DOSTON NARRATION (POEMS)

Poems are one of the biggest genres of the folklore. As they were created among people, the author expresses his hopes, senses and aspirations through poems. Poems are usually created by individual authors, however, over centuries of passing from mouth to mouth their first performers were forgotten and a poem became the creation of people.

The art of doston narration came into existence while tribal system was eroding. It appeared as a result of urgent necessity of description of the reality in epic genre and unfitness of stories to the genres of fairytales, lyric poems and story.

Poem's heroes (Alp Tegin, Alp Arslon, Alp Basmi, Alpomish) are described as strong, brave and fearless. In poems heroes are likened to lion, tiger and leopard. Bravery of the majority of the heroes is shown during their youthfulness. Alpomish goes to kalmik's land for Barchin at the age of 14. Gurugli kills Badgir when he was 6; with nine-year-old Nuraligoes to rescue his father Avaz. According to the thematic and ideological content, the art of doston narration can be divided into the following types:

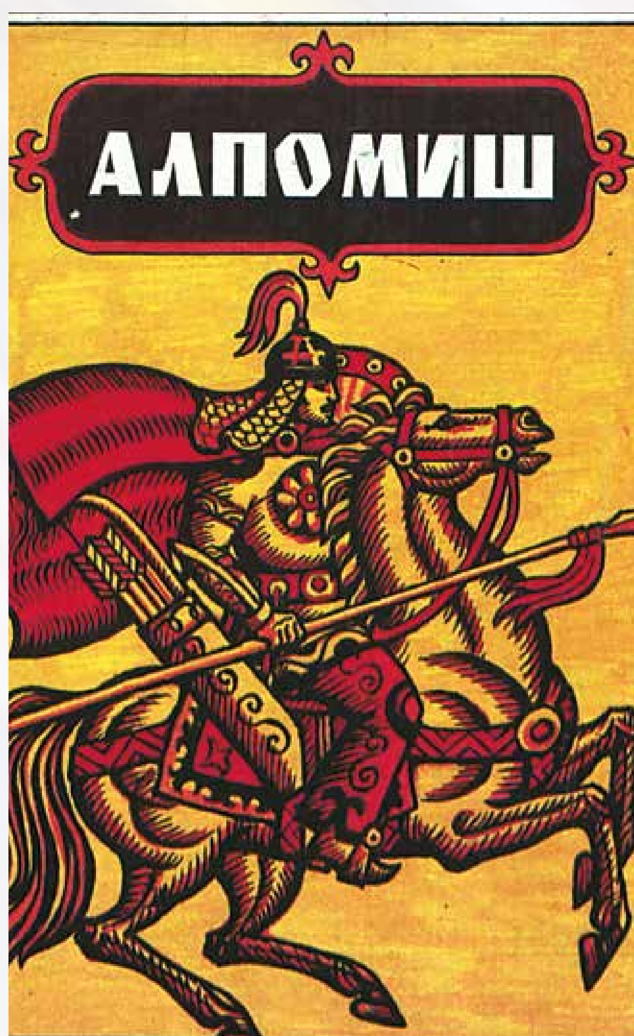




1. Bravery poems ("Alpomish")
2. Romantic poems («Ravshan» and the poems inside the cycle Goroghli).
3. Historical poems. ("Shayboniyxon", "Tulgonoy")
4. Book-based poems, "Bakhrom and Gulandom", "Lover Garib and Shohsanam" and others

While performing Bakhshi (the bard) finds appropriate words to every single image and shows suitable actions. As the listeners' interest increases, he also approaches culmination. Talented Bakhshis can sing poems two-three nights and even months non-stop. The tradition of doston narration is continuing until nowadays.





PROVERBS

Proverb — is one of the genres of the folklore which consists of phrases, that are short, brief figurative and which has grammatically and logically completed meaning. It is trimmed through the centuries and brought into compact and simple poetic form. It has a certain rhythm and contains life experience of ancestors, their attitude to the society, history, their emotional state, epic and aesthetic feelings and positive qualities.
Uzbek proverbs are very rich in meaning and diversified in topics.
Samples of Uzbek proverbs are initially provided in Koshgariy's composition "Devonu lug'ot-t-turk"
Following samples can be provided on Proverbs about friendship:

A tree is kept by its roots,
A person-by his friends.
An enemy sometimes makes you laugh,
But kills you as soon as finds an opportunity.
Dying in a friend's house
Is better than living in an enemy's house
Do not go if an enemy calls you
Do not decline if a friend calls you
Instead of knocking on the door of an enemy,
It is better to stumble over at your friend's home
Even if you give your soul to the enemy,
Never give your secret to him.
A friend's cut straw is much better than an enemy's grain
A friend speaks hard truth,
An enemy speaks what is pleasant for you to hear
Thousand friends are not enough,
One enemy is too many.
A friend speaks in front of you,
An enemy speaks from behind
It's easy to become an enemy for your friend,
But it's hard to become a friend for an enemy
Respect the one who has many friends,
Tell your secrets to the one who has few friends
The one who has a wise enemy
Is much better than the one who has a stupid friend

I know what to do with my enemies,
Save me from betrayal of my friends
Becoming enemies is easy
Becoming friends is difficult
Bad friend is the shadow of the black cloud
A stone in the uplands, is better than bad friend
From cloth, the new one is more preferable,
As regards a friend, the old one is better.
Instead of having thousand sums, have one true friend.
Envy friend is worse than the enemy who is far from you.
Never revile your mother with your father and your friend with your enemy.
Narrow place will be wide with friends,
Wide place will be a jail with enemy.
The new one has ignorance,
An old one has value
A good friend is better than hundred relatives
Let your enemy to cut a melon
Let your friend to cut meat.
Do not tell your sorrow to your friend, he will stress about it
Neither tell it to your enemy, he will rejoice for it.
You may confuse on your count, but never get confused choosing a friend.
Friends with count are inseparable

It is narrated that, one day Khazrat Amir said to Khoja Bakhouddin: "Oh, Bakhouddin, if you go now, you will not be able to find us again". After this Khoja Bakhouddin replied: "Well, if it is so, I will go. I will serve to another land, to another master", after this Khoja Bakhouddin left his house. After walking for some time he told to himself: "there exists such saying, if they exile you from the door, find a way from a hole. Now I express my apologies to the master, and continue serving him" and he came back to Khoja Amir's threshold.

Observing the situation, Khoja Amir became enraged and said: "Do not step on this threshold again, your wish will not be fulfilled" Khoja Bakhouddin said: "Now I will go away and will never come back again here".

While going away Khoja Bakhouddin accidentally came across with gambling house. There were two people gambling, the person who lost the game and all of his property was offering to play again. At that moment the winner asked: "you have nothing left, what are you going to offer?" the loser replied "my soul, I am going to offer my sweet soul!"

Khoja was very impressed by the gambler's such answer and said to himself: "Oh Bakhouddin, had not you have such patience and magnanimity on this way, as this gambler has? Just for saying go away, you left that sacred threshold! Return back, put your face to that threshold and smear its soil to your eyes!"

Khoja Bakhouddin used to prepare water for the master's ritually wash before prayer and used to heat it by hugging it. This time he did the same, prepared the water and put his head to the threshold and fell asleep. At that night it snowed, everywhere was covered with snow and it was very cold. As a result, Khoja became invisible staying under the snow. Early in the morning master Amir stepping the threshold put his foot on Khoja's head. Observing the situation the master said:" Oh, my child Bakhouddin, stand up, this morning I stepped on your head. Hopefully, heads of all the people will be under your feet".



QUICK SAYING

Quick Saying — is one of the kinds of Uzbek folklore. Sentences used in quick sayings are constructed of the rhymed words that a person can easily be confused while pronouncing. In it certain sounds, especially voiced consonants are repeated and words are said quickly with rhythm and stress. For instance,

"Besh mis barkash, besh mis barkashning ichida besh ming barkash"

In quick sayings every single sound should be pronounced correctly and smoothly. The party who has confused while pronouncing the sounds loses the game. In the past the elderly people had cultural rest by competing in quick sayings in weddings and gatherings. Subsequently, it took place from children's repertoire. Quick sayings serve for the enhancement of children's thinking ability and to make clear their speech.

- Ali, Vali, Gani, Sayfi qani?
- Bir burun ko'rdim burunnan burun, eshikdan chiqdi burunnan burun.
- Bir juft cho'p ko'pmi, qo'sh juft cho'p ko'pmi?
- Bir tup tut, bir tup tutning tagida tagida bir tup turp. Bir tup tutuning tomiri bir tup turning tomirini turtib turibti.
- Gani gildirakni gizillatib gildiratti, gildiraknio Gani gildiratib gizillatti.
- Ikki ayiq qayiqqa qaradi, oq ayiq oldin qaradimi, qora ayiq oldin qaradimi?
- Javlonbek jajji Jorabek bilan jo'ra, jajji jo'rabek, javlonbek bilan jo'ra.
- Samarqand soyida sasigan sabzini sotgan savdogarga sakkiz ming sakkiz yuz sakson sakkiz som soliq solinsin.
- Shamol shovullab shovqin soldi, shalpangquloq qo'rqqanidan shataloq otib qoldi.
- Shovotli Shukurjonning sho'r sho'rvasi Shoiraning sho'r sho'rvasidan ham sho'r.
- Togning tagida Turgunning traktori tirillap tirillab turibti.
- Yugurik yumronqoziq yulg'undan-yulg'unga yumalab-yumalab yugurdi.

RIDDLES

Riddle — is a genre of folklore that is dedicated for children, and it serves to teach children to think logically and make them resourceful.

The chest is full of pistachios and almonds
Open it if you are educated.
Full of meaning like the world
Pick it up all the time
(A book)
* * *
I have a watermelon without seeds
Cannot be cut with knife
Even if it is cut
Cannot be eaten with joy
(A ball)
* * *
Looks like my younger sister,
But she never closes her eyes
(A doll)
* * *
I have a horse that doesn't snort
Neither works in summertime
(A sledge)
* * *
At night comes their mother
Who has thousand children
They hide from fear
When their father comes
(The moon, stars, the sun)
* * *
Has neither a leg nor hands
Always in a hurry to flow
From the heart of enormous land
Brings us its greetings
(Spring, well)
* * *
Its head is covered with white hair
Its tears become river
(A mountain , covered with snow)
* * *
A child comes, a child comes
Brings initial mercy
Rubs and respects the trees
Puts a necklace from the flowers
(Spring)
* * *
The light of the heaven
Turned on and immediately off
(Thunderstorm)
* * *
Twists at the sky
Dances on the earth and everywhere.
(Thunderstorm, rain)

Has no bucket, pours water
Pours as if shaking out mulberries
(Cloud, rain)
* * *
Makes silt if falls down
Makes peasants rich
(Rain)
* * *
Big bucket is pierced
Much water poured from it
(Rain)
* * *
Has a variegated path
Comes along the sky
(Rainbow)
* * *
Laying itssilver carpet
Sieves sugar in the cold
Makes Fruit-drops without juice
Can you find what it is?
(Snow)
* * *
January Grandad sold me a candy
While taking my hands froze.
(Ice)

WISE SAYINGS

Wise sayings — are the opinions that agitate people to conduct good deeds. They are usually said by the people with high moral and are used to identify how to act when some situation happens.

It is said that:"Do not be close to the people of the right side, but be close to the right person himself"

* * *

It is said that:"According to the great people, alive cat is more preferable than dead lion".

* * *

It is said that:"Being Moslem is obeying to the decrees as much as possible, adhering to conviction, striving for fulfilling duties and being far from idleness and by doing so reaching satisfaction, pleasure and gratefulness. Sacred people's degree and refuge is gained by caring for above mentioned qualities".

* * *

It is said that: "If you slightly estrange from courteousness, everything you do from that moment seems as unbefitting".

* * *

It is said that: "If you concentrate on your friend's fault, you will not have any friend, as no one in this world is guiltless.

* * *

It is said that: "Be like a candle, grant everyone brightness, but stay in the dark.

* * *

It is said that:"We do not seek communication for wealth, we do it for some acquaintances, we seek for the ways of entering to this way".

* * *

A person's courteousness is better than his wealth.

* * *

The next world's requital is better than current world's pleasure.

* * *

The better of the friends are those who lead you to the good deeds.

* * *

Little education is better than much worship, smart enemy is better than stupid friend.

* * *

Bad friend is devil.

* * *

Communication with good people keeps you from evil deed.

* * *

The person who leads you to an evil deed is your enemy.

* * *

The person who hurts one's soul with wicked words, he will be punctured with like a poisoned stringer.

* * *

Gentle word makes enemies-friends, magician makes a snake to go out of it's nestle with the help of tune.

FAIRY TALES

Fairytales are called “metal” among Uzbeks of Samarkand and Fergana, around Bukhara “ushuk”, in Khorezm “varsaqi”, in Tashkent city and around it they are called “chupchak”.

A HUNGRY WOLF

Once upon a time there was a hungry wolf. One day he met a cock and bit from its wing.
The cock asked:
– What are you going to do with me?
– I am going to eat you,-replied the wolf.
– Once you want to eat me, enjoy my taste by eating with parsley and onion.
The wolf replied:
– Where will I find parsley and onion from?
The cock replied:
– You will find it from the village nearby and I will be right here waiting for you.
When the wolf brought parsley and onion, the cock was not there. Not being able to find the cock, the wolf unwillingly continued its path. He saw pasturing lamb on its way and caught it.
The lamb asked:
– What are you going to do with me?
– I am going to eat you,-replied the wolf
– My meat is especially tasty if eaten with pit salt, — said the lamb.
While the wolf went to bring the salt, the lamb went away.
Not being able to find the lamb, the wolf again continued its way.
On its way he saw a horse and the wolf caught the horse from its snout with adroitness.
The horse said:
– Hey wolf, what are you going to do with me?
– I want to eat you, — replied the horse
– In this case go to my back side, before its death my father wrote me an admonition. Read it to me please, and then you may eat me, I agree. Releasing its snout, the wolf went to the horse’s back side. He was just about to read the letter, the horse kicked to the wolf’s mouth with its all power.
From the horse’s kick the wolf’s the entire tooth poured down and the wolf swallowed them all.
After returning its consciousness, the wolf said the followings to himself:
Once you see a cock, do not even think about parsley and onion,
Once you see a lamb, do not even think about pit salt.
Once you see a horse, immediately eat it up, if you decide to read the letter of admonition, do not even think that you may become a scholar. Saying so, slightly raving about, the wolf died.

YOR-YOR

Yor-yor is one of the folk songs. It is mainly sung by women during wedding ceremonies while sending bride to the groom's house. The main four lines are sung solo by a woman and other women joined to its chorus. For example:

The main four lines:
A colt neighs on the roof
Says I became a horse from now on
A bride cries at home
Saying I am a stranger from today

Chorus:
Yor-yora, I am a stranger from today

The text of yor-yor consists of mainly 4 lines and a chorus, and in majority of cases they are made up by the performers themselves. The text of yor-yor comprises the topics mainly about the future lives of the bride



and groom, about the bride's life in a stranger family, about reaching happiness, about faith or unfaithfulness of their beloved ones.

Yor-yor's melodies differ from each other. Some of them are performed in a sad tune (the ones sung while sending the bride to the groom's house) and others in a very merry tune, for example the one sung while accompanying a bride to the groom's house.

In some cases, there will be special yor-yor songs peculiar to each village. It was identified that some mountainous villages of Bostonliq district (Khondoyliq, Soyliq, Chimboyliq and others) of Tashkent region have their own yor-yor songs.

Professional singers sung yor-yors which are very close to folk yor-yors by theme and music.



PERFORMING ART

Performing art which is a branch of intangible cultural heritage was initially studied in the content of the people's creation. The performing art, which is currently learned in the structure of intangible heritage, contains several genres and styles. Conditionally the heritage of performing art can be separated to the following directions:

Styles and genres connected with musical art

Styles and genres connected with dancing art

Styles and genres connected with people's performing art

At the same time above mentioned styles and genres are also divided into small directions and genres. The musical art contains instrumental musical and the genres connected with it, the styles and genres connected with song performance. If to consider deeper we can observe that music of a song and melody performed in a musical instrument, as well as knowledge and habits connected with acquisition of that instrument, along with *alla, yalla, lapar, terma*, national classical song, *khalfa* songs or songs specific to certain territories, such as *mavrigi, doston songs, tanovars, suvoras, gulyors and shahnozs*form genres and styles connected with an art of music.



It would be more efficient if the heritage in the content of dancing art was learned by territorial methods. Coming to our time, knowledge and experience which is passed from teachers to apprentices at schools formed in the territory of Uzbekistan such as, Karakalpak, Khorezm, Bukhara, Tashkent-Fergana and Surkhon dance schools, also considered as intangible cultural heritage.

Transferring the genres of the people's performing art, which are preserved until today such as, rope walking art and under the rope performances, puppetry, *kurash* (national type of wrestling), uloq, clowning and others to the next generations, their safeguarding becoming to the level of the state importance as the types of intangible cultural heritage, shows their importance in development and stable growth of the society.



BAKHSHICHILIK — FOLK NARRATION

Performer of the art of doston narration, *bakhshi*-poet — is an artist who sings and tells songs and dostons by heart and delivers them to the next generations. Bakhshi should know the people's entity and culture, the history of the land he is living in and has to be master of the art of singing. He has to be able to make an efficient use of different forms of people's language, word games and quirks, proverbs and phraseology. One of the main requirements of doston singing are the ability to find a melody that can appeal on the audience and telling doston as interesting and attractive as possible. This is at the same time, requires natural talent, strong mind, regular exercises with determination and patience.

Pulkan poet knew more than 70 dostons by heart. Considering the fact that each doston consist of from two-three thousand lines to ten-fifteen, even twenty thousand couplets, it becomes evident that *bakhshis'* capability, astonishing memorizing abilities and creative abilities are praiseworthy. Uzbekistans national bakhshis Shoberdi Boltayev, Abdunazar Poyonov, Boborayim Mamatrmurodov, Qora bakhshi Umirov, Abdukahhor and Abdumurod Rakhimovs, Shomurod Tog'ayev, Ziyodulla Islomov, Norbek bakhshi Abdullayev, Kalandar bakhshi Normetov, contributed hugely to the development of the art of bakhshichilik with their unrepeatable performance.

The art of bakhchilik is developed in the territories of Kashkadarya, Surkhandarya, Samarkand, and Khorezm regions and in the republic of Karakalpakstan, and schools of dostonchilik, such as Bulungur, Kurgon, Shakhrisabz, Kamay, Sherobod, South Tajikistan, Khorezm and Karakalpak exist today. They differ from each other with styles of performance and repertoire.


















FOLK GAMES

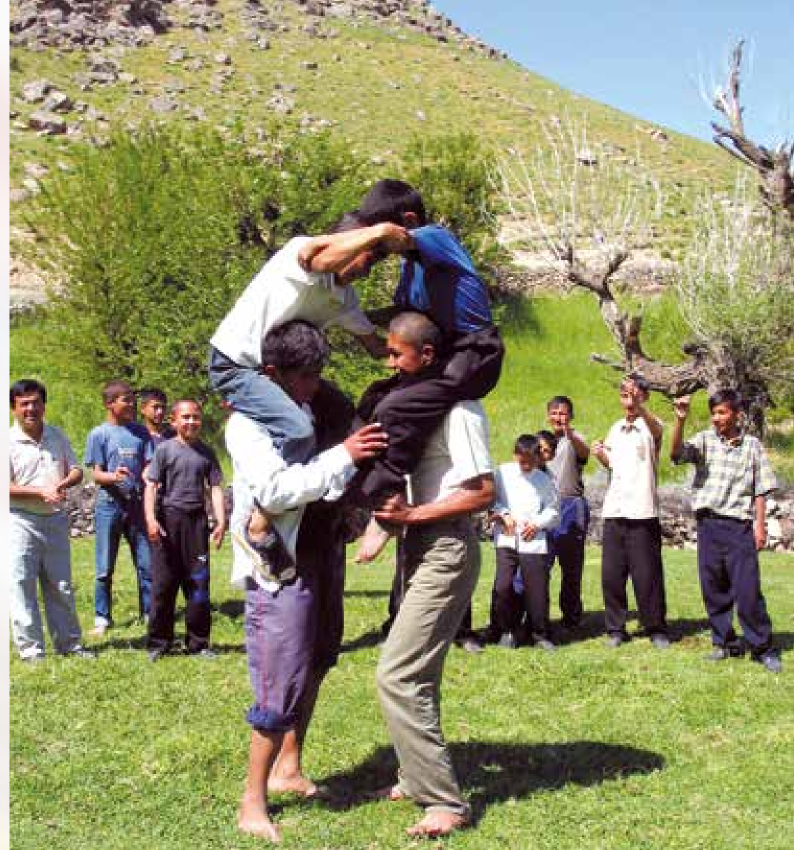
Folk games are a peculiar genre of folk creation and have a centuries-old history. Games were created by the people and reflect people's daily activities and events. Shaping impressions, observations and emotions, folk games contain words, music and dance elements. Likewise, games have never been just a pastime activity, but they were the means of bringing up from early childhood until reaching adolescence. From infancy to maturity life events, natural phenomena, power of words, human relationships were studied with games.



Even at present the Uzbek people celebrate festivals and ceremonies with big performances. For example public performances, festivals, Navruz celebrations, harvest holidays folk games are used widely. During these festivals such folk games as "Olomon poyga", "Qiz quvish", "Kurash", "Agdarish", "Kopkari", "Doppi yashir", "Eshak mindi" are being conducted as a competition and sport games. In majority of Uzbek folk games such musical instruments as *karnay, sunray*, drum and kettledrum are widely used.

Folk games were created in ancient times as part of primitive rituals and ceremonies, one of the oldest elements of the minds of our ancestors. As the time passes, these folk games contained inside of such ceremonies, lost their features of rituality and became just the means of entertainment. Traditional games played by children contain such games as "*Chillik*", "*Argimchoq*", "*Oshiq*", "*Kochmak*", "*Oq suyak*", "*Bobaltaka*", "*Bekinmachoq*", "*Oq terakmi kok terak*", "*Quvlashmachoq*", "*Zim-ziyo*", "*Kurash*" and "*Kopkari*". Some games are seasonal games and played after the winter, when spring comes, some of them can be played throughout the year.





CHILDREN'S FOLK GAMES

Games are the initial type of activity of a child. By the means of game children adopt to life. The folk games serve to bring up nimbleness, resistance, creative resourcefulness, strength and hard working features in children. In Uzbeks games are projected on children and adults. Light jokes, competition, qualities that direct to team untidiness can be noticed in children's folk games. Children's games can be categorized according to the process of existence as follows:

•Hunting games (*Gang, Jambil, Lappak, Oshiq, Xappak, Chirgizak* and others);

•Shepherd games such as *Tuptosh, Kutar-matosh*, *Echkioyin* (goat game), shepherd and jackal, *Kadamatayoq, Chillik, Podachi* (shepherd), *Chanta, Chuv-chuv* and others;

•Handicraftsman games, such as *Dandarak, Charxpalak* (water wheel), *beshbarmoq* (five fingers), *Paqilloq, Lanka, Chigiriq, Uzuksoldi, Varrak* (kite), *Sartarosh* (barber), *Ko'zBog'lar* (bound eyes) and others;



•Peasant games, such as *Palakhmon, Jon burgam, Somonsepdi, Chanoqo'yin,Shaftol-iShakar* (peach sugar), *Qo'riqchi* (Scarecrow) and others.

•Imitating games such as,*Khola-khola, Topaloq, Kim oladiyo, Ayiqo'yin* (bear game), *Cock Battles, OqsoqTurpa, Bosari*, *Asalari* (bee), *Geese* and others;

•Active games (*Cho'nkaTuvoq, ChimOtish, Who is Faster, Khurkach, Tufaloq, Chori-Chambar, Cat-Mouse, Wooden Leg, Durra Solish, Khalinchak* and others);

•Word games (*Who is Faster, Bolkon-Bolkon, Botmon-Botmon, Even-Odd, My Strange White Rabbit, OqTerakmiKo'kTerak, PirrEtti* and others);

•Gathering games (*Gap-Gashtak, To'piqo'yin, King-Minister, King-Theft, Arshi-Alo* and others);

•*Kurash* (National type of wrestling) and the games connected with kurash; National Kurash, *Polvonbozlik* (similar to heavy athletics), Wrestling on Shoulders, Throwing down from WaistKurash and others.

•Horse Riding Games, such as, *Chavghon, Uloq-Kupkari, Pedestrian Race, Golden Qoboq, Shoguloq, QizQuvish* (Pursuing a girl), *Eshak-Mindi* and others.

Nowadays in order to promote national games many efforts are being made. In particular, national games are being intro-duced to the "Physical Culture" curriculum of schools, higher educational mansions and special educational mansions.





BESH TOSH (FIVE STONES)

The player starts the game with five stones and throws them to the ground

1. Taking one of the stones on the Earth and throwing it in the air, he/she takes a stone from the ground with the same hand.

2. Continuing the same actions, taking one of the five stones on the ground, he/she takes two, then three, and then four stones at the same time with the same hand.

3. Then he/she throws the stones with one hand and creates a gate with the other hand — the thumb and the tip of the third fingers. The second player selects one of the scattered stones on the ground. The player takes one of the stones on the ground, throws it in the air, and picks up the stone in the air, first casting the chosen stone into the door. The rest of the stones will be added to the gate in turn.



4. The player picks up four stones throwing one stone into the air, in one attempt. The player throws the stones in the ground with one hand and pushes the ends of the second and third fingers of the other hand into the ground and puts the stones thrown into the ground one by one, and collects four stones that are thrown into the air the same way as before.

5. The player throws stones on the ground with one hand and touches the five fingers on the ground with the other hand and then creates a circle with the thumb and the second finger tangles to each other, and in each case returns the previous movements. That is, putting the stones one at a gate, and with one hand move the stones in another hand.

RULES OF THE GAME:

* At the stages of the game all stages of the game must be taken to the ground without throwing down the stone;

* If the rock drops into the ground, the turn will be moved to the next participant;

* In the second and third stages, the stone should be entered in one attempt. Each of the remaining stones can be inserted in three steps.

LANKA

The game of Lanka is a game which is passed from generation to generation and it is designed for boys. It is usually played in the spring, summer, and autumn tournaments. In the game of Lanka, children test quick-wittedness of each other. This game will help children to be energetic, physically and mentally healthy. Lanka game is played differently in different parts of Uzbekistan and the rules are also different in various regions.

Starting with the right or left leg of the game, the lanka is kicked upwards with the inside of the foot and then it is put on the ground after each time. This method is called the "unit method" (kicking 5 times).

The player does not push his legs on the ground when he kicks. This method is called the "Lisa Method" (kicking 5 times).



The player also pushes the lanka ten times in the same way as in the first round. This stage is called "duplicate".

The player pulls one of his legs behind the other leg and jumps up the hill. This is called the "light method" (kicking 5 times).

The loser takes the winner and throws it to the winner's foot. The winning participant will kick the lanka to the desired side. The losing party will continue to serve as a "malay", until it detects the flight path of the lanka and keeps it in the air without falling to the ground. If the player is trying to hit the lanka thrown by the "malay", the game will be interrupted and will start from the beginning even if he does not hit the foot.

RULES OF THE GAME:

*Two (sometimes 4–6) children are usually involved in the game;

* Participants agree on who will start the game. The game begins when the start of the game (head coach) is determined;

The game consists of five stages. Once the arbiter has completed five stages, the game ends;

* The person who won the first five stages wins the game;

* If the player drops lanka to the ground during the stages, he will continue playing the game from the beginning of that stage.

CHILLIK

Throughout the centuries, the game has been tranferred to many generations. It is designed for boys and helps children to become strong, energetic and physically healthy. This game is usually played in spring, summer and autumn. Two children play the game. "Chopchillik" is put like a bridge in the brook. He throws it into the air at a desired distance to the side of the second party or to the side.

Once the hostess (the first participant) throws *chopchillik* to the air, he puts *chillikdasta* intead of *chopchillik*. When the second participant catches this *chillikdasta*, s/he throws her *chopchillik* out of the place where s/he is looking for it. If he throws *chopchillik* and hits the *chopdasta*, he becomes a head coach. If not, the first participant, the head coach, puts the chopchillik into the brook. Then, hitting one end of the *chopdasta* to the other, raising it to the air and he throws it to a certain distance.



It is considered to be 10 points per turn when the *chopchillik* are hits *chopdasta* in the air during the rising of the air once. If it touches twice in the air, it will be calculated from 20 points, if it touches three times and is calculated from 30 points. Then it is calculated from the point where the *chopchillik* moves from the point where it is placed and how far it was before it, and the player's total score is calculated.

Once the first participant's score is counted, the queue will be given as the guest of the second participant. The second participant will continue to play as the first participant.

The game will last until one of the participants collects 100 points. The first player who scored 100 points is the winner.

The winning participant takes the *chopchillik* to the air and throws it in the air to a long distance. The losing participant runs making the sound of "zuvvvv" and brings back the thrown *chopchillik* to the winning participant.

OQ TERAKMI — KO'K TERAK

The game organizer will cast the draw before the game starts. One participant from each group will go out and take the draw. If any of the members takes the written note saying "Oq terakmi-kok terak", that team will start the game. The groups form chains in both sides, hand in hand. The distance between groups should not exceed 10 to 12 meters. One of the team members begins to say to the second-team children, "Oq terakmi-kok terak?"

The second team members reply with a question: Whom do you need from us?

The members of the first group respond: "We need one person from the opposing group (for example, Karima, Ozoda, Jamshid)".

The boy or girl, named after him, run out of the ranks and run to the ranks of runners in the second group. If he breaks the pitch, he will take any child in this group to his own group.

The boy or girl, whose name has been called, runs in the rank of the children in the second group, who are waiting for her/him holding chains of hands. If s/he breaks the pitch, s/he will take any child in this group to his group.

If s/he cannot break the chain, then s/he will have to stay in the same group of children. Then, in the same way, the second team will continue the game. The game is considered to end until one group will be left without any child. The team, which contains all the children, will be victorious in the match.



THE ART OF ROPE PERFORMANCE

Rope walking is an art of performing on the rope that is pulled in a high altitude. Initially the rope was pulled in low altitude (in order to train soldiers to avoid different depths that may occur during the war), as the time passes the rope trainings took the form of performance, and the performances also became more and more complicated. The main condition of the rope performance is to keep the body balanced.

Nowadays Uzbek rope walkers perform in two types of ropes:

1. Cable rope (constructed on the altitude of 3–3.5 meters from earth level)
2. High rope (constructed on the altitude of 12–14meters from earth level)

In a high rope the ropewalkers perform stunts holding langar (a balancer or long balancing pole) or without it on the rope, pulled between two pillars, 12–14 meters of height. Such stunts include jogging (forward, backwards), jumping, walking binding tray or knife to their legs, likewise walking with closed eyes or by putting a pot or a bag on their heads, sliding through the rope, walking boarding one of the rope walkers on their shoulders, playing in single or double wheels. Under the rope games are lead along with the rope performances. Under rope performances include athletic games, humorist games, wooden legs, juggler games, bonelessness, tamedbears, snakes, monkeys, horses and goats.







In order to develop and promote the art of rope walking, rope walking teams are set free from taxes and rope walking contests have been conducted. Coming to our time, in Uzbekistan more than 40 families of rope walkers are functioning. Mainly, the rope walkers are family members and they perform in Uzbekistan and in neighboring countries in the warm months of the year (March-November). As the performances are held in open air, it is impossible to sell tickets or to control the spectators' entrance and exit. Therefore, after each performance the audience is addressed to help financially and spectators do it willingly as they can afford.

"Association of Uzbekistan's rope walkers" was established in 2011 in order to plan rope walkers' operations, organizing their performances in a place where they do not cause hindrance to each other, as well as to preserve national traditions of rope games. The association is currently lead by Tursunali polvon Mamajonov from Fergana.



DOSTON PERFORMANCE

The art of *doston* narration — is one of the bright examples of poetic folklore's epical traditions and intangible heritage. Initially the compositions were created in the form of songs, without any musical instruments, subsequently, the songs with the accompaniment of some musical instruments, such as drum, qo'biz (string instrument), etc, were created.

Ancient examples of dostons came into existence during the times of primitive society among Turkish tribes. Teacher-student traditions evolved as the number of creators of narrators of epic dostons and performers increased. As a result approaching the fifteenth-twenties century many doston narration schools evolved and by the nineteenth century developed even more. Until today except from large schools of doston narration such as Bulungur, Narpay, Kurgon, Khorezm, Shakhrisabz, Sherobod, Karakalpak, other centers such as Kamay and Piskent also exist. They differ from each other with their repertory, style, certain creative tendency and with the method of performance. Every school is connected with the name and activity of certain bakhshi. For example, Kurgan doston narration is connected with Ergash Jumanbulbul, so do Bulungur, Narpay and Shakhrisabz schools are connected with Fozil Yo'ldosh o'g'li, Islom Nazar o'g'li and Abdulla Nuralio'g'li's names respectively.

In the areas where the art of doston narration is developed (for instance in some regions of Surkhandarya and Kashkadarya), people adhere to a certain order: certain night meetings are organized to create dostons, weddings and other gatherings are not held without dostons. By telling "Kunlarim" and "Dombiram" combinations with the accompaniment of drum, the bakhshi attracts the spectators' attention and only then starts singing doston.

In the territory of Uzbekistan, three styles of doston narration exist:

1. Surkhandarya-Kashkadarya (in a closed voice, singing with accompaniment of drum) style of performance;
2. Khorezm style of performance;singing in an open voice, with accompaniment of dutor (lute-like two stringed instrument), drum and bulaman (folk instrument)
3. Karakalpak style of performance is divided into two styles — bakhshichilik (singing in an open voice only romantic dostons with accompaniment of dutor) and *jirovchilik;* singing in a closed voice only heroic dostons with accompaniment of qo'biz.













DUTAR AND SURNAY MAQOM CYCLES

Dutar (in Farsi — "two strings") is a stringed musical instrument, which is widely spread in the culture of people of Central Asia (Uzbeks, Uigurs, Tajiks, Turkmens and Karakalpaks). In the XIX–XX centuries dutarmaqom cycles became widespread in Khorezm. And by using so called "Khorezm Tanbur notation" six dutarmaqoms (i.e. Zikhi Nazzora-Urganji, Miskin, Rakhoviy, Iroqi, Ohyor, Choki-Giribon) together with their cyclic parts (each consisting of 2–7 parts) were created. Each maqom cycle has its own distinctive melody, form, methods of performance and poetic texts. Famous bearers of dutar performance traditions are T. Alimatov, F. Sodiqov, N. Boltaev, K. Madraimov, M. Sherozi, A. Khamidov, M. Ziyoyeva and others.

Surnay is a wind instrument, which is existent and observable in the culture of the people of the Middle East and Central Asia (it was also known under such names as "surnay", "syrney", "zurnma", etc.) In Uzbekistan local variations of sunray, i.e. metr and bolaman, became widespread as well. In Uzbekistan two styles of performance on sunray are widespread, i.e. Fergana-Tashkent style (in which mensuration is broader, the sound is beautiful and somewhat ornamental) and Khorezm style (in which mensuration is less thick while the sound is soft and resonant).

Maqom pieces and cycles for sunray are popular in Fergana Valley and such maqoms as *"Buzruk", "Navo", "Dugoh", "Segoh", "Iroq", "Uzzol", "Husayniy"*, "*Chorgoh*" and others were performed in weddings and people's holiday cheers. Performers of these compositions were Uzbek composers and prominent sunray players. Maqom pieces and cycles for sunray were performed as an independent pieces, such as *"Sunray Navosi"* or *"Sunray Dugohi"* as well as cycles as *"Buzruk-Buzruk Savti", "Navo-Navo Savti-Navo Charhi 1–2"* etc. Bearers of sunray and sunray maqom piesces were famous musicians from Tashkent, Fergana and Khorezm, like Rustam Mehtar, Ashurali Mehtar, Khamroqul bolaman, A. Umurzoqov, Khudoyberghan Qurbonoghli, A. Azimov, Q. Bobojonov, A. Yusupov, y. Tojiev, A. Khojiboev, M. Matyaqubov and others.

Dutar and Surnay are widespread musical instruments among the youth and competitions of traditional performance on surnay and dutar are organized on republican level on regular basis. Dutar and Surnay were introduced to the official system of musical education at music and art collages and conservatoires.







KAMER INSTRUMENTAL ENSEMBLES

Unison Performance is peculiar to Uzbek traditional musical culture and it is regularly used and being used with accompaniment. Kamer Instrumental Ensembles are divided into three parts according to the musical instruments used in it:

- the ensemble which consists of the same musical instruments;
- the ensemble which consists of homogeneous musical instruments;
- mixed ensemble.

In Uzbek traditional instrumental performances mixed ensembles which contain different musical instruments are widespread and they are often in different combinations.

In formation of a perfect unison ensemble instruments, which have different styles of making noise and various voice timbre are introduced.

In this way, wind instruments flute, string instruments rubob, tambour and Afghan-rubob, filliping instruments traditional dutar, percussion instruments drum, chang (or konun) and gijjak, can express any music in national spirit.

For smaller ensembles the combination which consists of *nay* (flute), qonun, ghijjak, ud and drum is mostly used. The accompaniment of tambour and dutar is constituted to be the perfect combination as the smallest ensemble. Considering the diversity of Uzbek national musical instruments, diversity in terms of timbre, varied ensembles may be formed. When doing so the attention should be paid to the inclusion of the sounds of the musical instruments and mutual completion of each other.

Kamer Instrumental Ensembles is widely used in performance of traditional music (instrumental music, as well as accompanying songs and dances). Usually, ensemble's performance is directed by the drum player. Musicians' places on the stage in the Kamer instrumental ensemble are appointed beforehand. From the spectators' side, on the right side there will be placed drum performers, in the middle chang and fluet and on the left side, there will be dutar and tanbur. Other musical instruments will be placed among them.



QARSAK

Qarsak (literally, "handclap") is a widespread and popular song cycle and folk dance of Uzbek people. At the same time, dancing cycle of qarsak consists of two parts, i.e. "*beshqarsak*" (exists in mountain districts) and "*maydaqarsak*" (exists in flat lands). "MaydaQarsak" in its turn, contains *"Yakka Qarsak", "Qosh Qarsak"* and "*Tez Qarsak*" ("Single handclap", "Double handclap", "Quick handclap"respectively) or "*Uzmaqarsak*" ("continuous handclap") each qarsak combines a poem, song and method, which are associated with dancing movements. In many places the performers sit or stand next to each other forming a cycle or a semi-cycle, paddle harmoniously with the style of the dancer.

In "maydaqarsak" the dance is perceived as a single whole action with a dance taking place in the circle. In each section there will be dozens of people's games, but lead with identical qarsakstlye. After switching to the 2nd part, qarsak rhythm changes and the dance movements are renewed.

"Beshqarsak" is a massive dance, which is performed forming a circle standing side to side clapping in a certain tempo, style (rhythm of the handclaps are on the form of 3+1+1) and with some exclamations.

In large circles the number of participants can be 20 or more. Together with clapping in a certain tempo, they also wave to the sides, stand up and sit down, dance bending and at that moment move to the right and left.





In the game there happen recitative couplets. The dancers' movements will be tense and in the warlike character. Mainly he moves his arms, waist, shoulders and chest, makes innumerable facial expressions, he dances bending, standing straight and kneeling alternatively.

When the melody, song and dance tempo reach their culmination, the others approach the dancer (or the dancers) and exclaim as "yoh, ho, ho, ho, ho", "Aha, ha, aha, ha, aha, ha", without any music.

Qarsak game is preserved in Jizzakh, Bukhara, Kashkadarya and Surkhandarya regions. "Beshqarsak" game lasted for 2–3 hours in the near past. Nowadays it takes place in the repertory of such folklore-ethnographic and amateur ensembles as *"Gashtak"* (Jizzakh region), *"Chavki", "Beshqarsak"* (Samarkand region) and others.



PUPPETRY

Uzbek puppetry art has deep historical root which is closely connected with ancient rites and ceremonies of our ancestors. Sometimes the researchers propose that evolution of puppetry is connected with belief in goddess because they felt themselves weak, dancing wearing the masks of animals that were considered as sacred, memorizing ancestors in theatrical form. In it the deceased's close people wearing the mask talked and moved like the deceased did. Subsequently, this ceremony moved to the hands of the puppeteer, the puppet theatres evolved. A Puppet theatre is peculiar to the culture of all the nations and has its own heroes who demonstrate the spirit of all the nations.

Uzbek puppetry is considered to be a traditional art genre, which evolved in the form of an ancient traditional theatre of people. Notably, puppetry in Surkhandarya was called as *"Suvkhotun*", in Khorezm — *"Ashshadaroz", "Maskharaboz*" or "*Polvon*", and this art is preserved till nowadays in Bukhara. The word "Puppet" was first used in Makhmud Koshgari's "Devonulugotit-turk" in the form of *"Ohshanchiq, ohshogu, kuzurchik, qoborchuq* ", in sugdi's it was used









as “*zocha* and *zochak*”, in the literature of A Navoiy it was used in the form of *“lubat, lubatak”.*

At the beginning of the last century various genres of puppet shows were formed and they were called as “*Chodirhayol”, “Fonushayol or shadow*”.

It is worth mentioning that usage of “qolqoghirchoq” (puppet played with hands or gloves), “ipqoghirchoq” (puppet-marionette), using shadows and light, the traditions of combined performance of the puppet and puppeteer are continuing until our times.

Nowadays several professional and about twenty amateur puppeteers as well as national puppetry studio named “Ashshadaroz” and others are functioning in our republic.



LAPAR

One of the ancient genres of folk creation-*lapar*-has its own rich history. Lapar songs are sung by famous performers on holidays, peoples ceremonies, on wedding parties which are held at night in the bride's house, such as "*Qiz Oqshomi*" (Girl's night), *"Qizlar bazmi"* (Girls' party) and *"Lapar kechasi"* (Lapar night). Boys and girls said romantic ghazals (poems), confessed on love and gave presents to each other standing side by side.

Primarily, lapars which were performed by men and women were in the form of competitions and genres of this kind are preserved in some nations until nowadays.

As in all genres, changes occurred in lapars too, quietly the participation of two genres disappeared and took such a form in which only women perform lapar by dancing. Apart from that, the improvisation disappeared and instead its place was given to the beforehand prepared peoples sayings and subsequently lapars became the genre which is created by special composers and poets.

At the stage of development new lapars which are performed by single performers moved to the repertoire of greater artists and trimmed again and started to be performed among people. Such lapars took their stable place in the repertory of many great artists such as Tamarakhonim, Khalima Nosirova, Lutfikhonim Sarimsokova, Mekhri Abdullaeva, Rakhima Mazokhidova, Klara Jalilova, Tursunoy Mamedova, and Gulshod Otaboeva. Thus, two ways of lapar performance were evolved.

In order to preserve lapar performance and to transmit it to the next generations, the contest "Republican Competition of Lapar and Olan performers" is organized twice a year by the Ministry of Culture. It was introduced to the curriculum of higher and secondary specialized educational establishments of culture and art, special handbooks were issued and creativity of talented lapar performers' are being propagandized on the mass media.



MAVRIGI

About ten men in the clothes peculiar to ancient Iranian (Zoroastrism to be more precise) times, sing national melodies sitting and playing drum. Behind the curtain a woman dancer comes with small steps in the harmony with the melody. By her movements she expresses romantic relationship between two lovers.

Mainly, tambourine accompanies the songs, sung in authentic Farsi — Tajik.

Mavrigi starts with a part called "*Shahd*", which is a small song of songful-lyrical, improvisatory-recitative nature, and which is based on the poems of Khofiz, a classicist of oriental poetry. In *taraqqiy*a change of various spiritual states is observed, while songs are performed impetuously and impulsively. *Pirovard* represents a culmination part, in which songs are rhythmically more energetic and lively, and *doirausul*s (drum styles) are more complexif there is no condition, the performer cannot deliver his feelings to the spectators.

The name "Mavrigi" came into existence in the XVI century in Bukhara region of Uzbekistan. At that times Iranian king Nodirshokh wanted to leave Mavrian soldiers, who made up the main part of the army, in Bukhara.

However, the Amir of Bukhara did not give permission for them to live in the city and they started to live outside of the Bukhara's gate. As the time passed, they became popular with their creation and art. As they were from Marv city, the type of creation which was preserved until nowadays, was called as "Mavrigi"

The mavrigi genre of oriental art which exists only in Bukhara was preserved until today thanks to the attempts of the people of Bukhara. The collections of songs, which are performed only by men using drum, are called Mavrigi. It enhances people's spirit and in this means it influences to the spectators and listeners.

Mavrigi style has existed among the people of Bukhara and mainly was sung in the wedding ceremonies. Even though its emergence is connected with Iran, songs, which were adapted to Bukhara style, are called *"shiru-shakar"* — bilingual songs, in this case the songs sung in Uzbek and Tajik, signals from brotherhood of the two nations. Mavrigi is the synthesis of the cultures of several nations.

It bears mentioning that the traditions of "Mavrigi" were revived and became the part of the repertoires of such folklore ensembles as "Nozanin" and "MokhiSitora" at present these types of songs became part of the repertoires of singers, (sozanda and khonanda from Bukhara) such as Tuhfakhon Pinhasova, Olima Khasanova, Orif Atoev, Khaydar Shodiyev, Murodbobo Khasanov, Rano Musaeva, Bogdagul Turaeva, Gulchekhra Mamedova, Matlab Rajabova and her children-Mashrab, Mashkura and Murod Qodirovs.













SUVORA



Suvora (in Persian — "a horseman") is a large vocal-instrumental piece, a piece of vocal section of the cycle of Khorezm maqoms, which is widespread in Khorezm. Suvora is the type of musical art which is the appearance of the past trend named *tasavvuf*.

Suvoras in the past were called with religious names suvora performers were called as "to'yanda". The word *suvora* emerged from the word "suvoriy" (literally — cavalry man), because suvora's rhythm, drum styles remind of the horse's hoof. Therefore in this genre the compositions connected with horses is very frequently met.

Five main directions of suvoras and about twenty *Savti* and *Ufori suvoras* are preserved till nowadays. Song direction of suvoras are performed in 2/4 sized drum style on the basis of poets' poems. The most ancient "*Ona Suvora*"-"Mother Suvora" is sung with Ogahiy's and Mashrab's peoms. Among Suvora song directions *Chapandozi Suvora, Yak parda suvora, Kajhang Suvora, Qoshparda suvora*and *Beshparda* suvoras are widespread. Savti Suvora can consist of 12 or more parts. Besides, *Uforisavti suvora* and *Guluforsavti suvoras* also were performing practice.

In the performance practice there are suvoras created by famous singers. The examples include-Suvorai Komil (creation of Komiljon Otaniyozov), Qorchimoniy Suvora (Khojixon Boltaev), Indamas Suvora (Quvondiq Iskandarov), Gojayi Suvora (Ozod Ibrohimov), Nim Parda Suvora (Rahmatjon Qurbonov) and others.

Among Suvora performers Khojixon Boltaev, Komiljon Otaniyozov, Otajon Hudoyshukurov and Madraim Sheroziys occupy special place.

Particularly, from Khojixon Boltaev repertory more than 50 suvoras and maqom songs, song groups and song directions took place. It became a good tradition to organize various competitions on suvora performance (called "Diydorlashma") among singers. Furthermore, these days it is possible to observe creation of contemporary interpretations of suvora, which are suitable for the variety directions (for instance, pieces created by Oghabek Sobirov, Olmas Allaberganov and others).



UZBEK DANCING ART

The evolution of dance movements in Uzbekistan is connected with the existence of "Navruz" holiday and with the arrival of Zoroastrianism to Uzbekistan.

Uzbek dance art is based on certain rhythm and dance movements that are systemized according to the changes in the rhythm. In the music performance even doira is accompanied by other musical instruments, the dancers plan their movements only based on the number and the content of the rhythm.

At present there are five local dancing schools with their peculiar traditions in Uzbekistan. These are:

- Fergana-Tashkent dancing school;
- Bukhara dancing school;
- Khorezm dancing school;
- Surkhan dancing school;
- Karakalpak dancing school.

Appearance of the first three schools is associated with the existence of states (Kokand khanate, Khorezm khanate and Bukhara Emirates) in the area, the movement of karakalpak nation to this territory maintained formation another new school. To the formation of Surkhon dance school was caused by the factors such as; the dance movements that were preserved in the territory passing from the exams of time, bringing to the certain system, and embodying the movements different from other schools.

Uzbek group dance performances do not have rich history. Under the circumstances when it was prohibited for strangers to enter to the circle of the women, two boys (Yusufjon qiziq Shakarjonov and Usta Olim Komilovs), who did not reach maturity age, succeeded in entering to the prohibited place and subsequently staged group performances.

Kenjaboy Tursunov, Mullo Shobarot Shosolihov from Tashkent; Usta Toji Sobirov, Mihal khonim, Khaiumova, Bibishirin Mamanova from Bukhara; Makhkam Khofiz, Kamolxon Muhammadjonova, Qumrixon Khamdamova from Kokand; Usmonxoja Fozilboyev, Sharofat yallachi from Namangan, Mamajonxoja Usmonxojayev from Andijan, Nazirxon from Fergana, Allabergenov, Safar Muganniy from Khorezm, Otaxoja and Qimmatxon Sultanovs from Margilan made a great contribution to the development of the dancing art.

At present creative process is being continued by professional and amateur groups, as well by individual performers.













DANCES OF THE FERGANA VALLEY (TANOVAR)

The roots of Fergana dance need to be looked for in "Kattaoyin" ("Big dance") and "Kichikoyin" ("Small dance"). "Kattaoyin" consists of movements suitable to more than 280 drum styles and it was mainly performed in big arenas. "Kichikoyin" was performed in households. People danced under the national songs (yallas and lapars) with accompaniment of national musical instruments.

Women wear dresses made of khon atlas and beqasam fabrics(types of local fabric) or more often — dresses made of Chinese silk of white colour with a collar; elegant sleeveless jackets, brocade waistcoats, silk trousers, kerchiefs, headscarfs, (parang, durra), shoes on small hills and various adornments and accessories. Men dance by wearing camisole made from coarse calico and silk, light robes, wide trousers, waist belts, beautiful skullcaps and colorful boots.

"*Tanovar*" has a significant place in Fergana-Tashkent dance style. "Tanovar" is performed by women only and tenderness, sadness, abstemiousness, modesty connected with local people's character and mentality found their reflection in this art of dancing.

"Tanovar" (in Persian language –"brave", "strong") — means"tan"-"body", or "soul" and "ovar" — "delight", and can be read as "a delight of soul". "Tanovar" was created based on people's song and classical music and people's classical poetry and was become widespread as a dancing style as well. Dance movements express Uzbek girl's meeting with her beloved one and their getting together.

People's sayings versions of Tanovar, such as "*Qorasoch*", "*Sumbula*" (folk texts) and "*Endi sendek*" (poems of Mukimi) are performed in the accompaniment of dutar. Subsequently its directions such as classical song, *katta ashula* (great song) and instrumental directions were formed. Local versions (more than 20) such as "*Tanovar*", "*Adolat tanovari*", "*Yovvoyi tanovar*", "*Farghonacha Shahnoz*", "*Qoqoncha tanovar*", "*Marghilon tanovari*", "*Namangan tanovari*", "*Yangi Tanovar*", etc.), song groups, such as "Tanovar I–V", composed songs, such as "*Ulkunjonon*"(M. Mirzayev), "*Yovvoiy Tanovar*" (J. Sultonov), "*Tanovarni Tinglab*"(A. Ismoilov); instrumental directions, such as "*Qoqon Tanovari*" (dutar), "*Turghun tanovari*" (dutar, tambour and sato), "*Gulbahor and Tanovar*" (chang) were performed and became widespread among people.

"*Tanovar*" is also a well-known Uzbek dance, which was performed onstage for the first time by Mukarram Turghunboeva in the 40s of the XX century and which became a symbol of woman's dance in the dancing art of Uzbekistan.




Тамара Ханум



DANCE OF KHOREZM-LAZGI

Initial elements of "Dance of Khorezm-*Lazgi*" appeared when a human invented the fire. Creators of this dance are *Khorazmiys* who lived in the lower slopes of the *Amudarya* (a large river which flows through the countries of Central Asia). Hand and leg movements have important meaning in the dance performance and each performer describes his/her emotions based on their skills. In the period until the mid — XX centuries eight types of lazgi "*Masxaraboz*", "*Qayroq*", "*Surnay*", "*Dutor*", "*Saroy-bazm*", "*Garmon*", "*Changak*", "*Khiva*" (performed with platter) existed and they were performed only in the accompaniment of musical instruments .



For the first time "Yalla song lazgi" was performed in accompaniment of song by Komiljon Otaniyozov and its various versions are being created until nowadays. Such













dance performers as Tamarakhonim, Mukarrama Turgunboyeva, Zarip Latipov, Bikajon Rahmova, Robiya Otajonova, Gavhar Matyoqubova, Malika Qalandarova, Saodat Qayroqchi, Yaxshim qayroqchi, Shommi Qayroqchi, Karimbergan Rahimov, Otaxon Qayroqchi, Oliya Otamurodova, and Jumaniyoz Qayroqchi play significant role in the preservation and transmission of the jenre to the next generations.

The population who lives in Oqdarband village of Qoshkopir district of Khoresm region is popular with its "Changaklazgi", Khiva city with its "Khiva (chanoq) lazgi",Monaq village in Shovot region is famous for "Masxaraboz lazgi" ("Clown Lazgi").

Muqadda lazgi was danced only by solo performers, starting from the second half of the XX century its onstage version was created in Tashkent (Capital of Uzbekistan) by specialists from Khorezm. Dance music starts from termalo (rez), and then from very slow tempo accelerates till outrageous level; its attractive dance character creates attractiveness it was widespread to the other destinations.

Nowadays the dance is popular in all territories of Uzbekistan and it is performed in all public holidays, festivals and concerts and in all family events. At present creation of its new versions is being continuing.



DANCE OF BUKHARA-LARZON



Dance of Bukhara-is one of the Uzbek national styles of dance. It got formed and evolved in the territory of the present Bukhara region. Its distinctive characteristics are courageous and intensive movements, bendings, half-bendings and richness in boughs and spinnings. Man dancers wore jackets that are sewed widely from adras; brocade or gold brocaded *yaktak* (light summer robe), and wrapped their heads with silk *salla* (long, white fabric worn by Muslim men) and wore heeled velvet boots to their feet.

Woman dancers mainly served in hordes — inside, secret celebrations. It was prohibited for them to dance in such places as hotels, parks and weddings, where men were gathered. Therefore men performed women's dance wearing grafted hair and women's dress.

Usually Bukhara dances begin with arm movements. Different movements of the body subsequently will be joined by foot movements.

Different positions of the body, such as bending like a bridge, circular movement of body and variegated hand movements increase attractiveness of the dance.

In Bukhara, women's dances "*Zaminbozi*" ("The dance of Earth") are widespread, in which performers dance without standing on their feet, i.e. on knees. The most difficult type of Bukhara dance is called "*Larzon*" (Literally-"shaking the palms"). Women perform this dance barefooted wearing different adornments.The dancer shakes different parts of her body like a fire. Also, each movement has its own name and designation.

In Bukhara women usually dance by decorating their feet and hands with bracelets and wearing a corsage with small bells (zang-small bells). In addition a woman dancer always uses qayroq tosh (stone castanets).

The great contribution to the preservation and transmission of Bukhara dance was made by such prominent masters as M. Xaimova, Chervon-khonim, Isaxor Oqilov, Viloyat Okilova, Turfakhon Pinkhosova, Oliyakhon Khasanova and others. At present the traditions associated with Bukhara dance is being preserved and promoted by both professional ensembles (such as "Bukhoro" and "Mavrigi") and amateur folklore and dance collectives.





DANCE OF SURKHAN

Dance of Surkhan is the style of dance which is connected with nomadic inhabitants. It is performed by men and women. Women's dances are more heartfelt and bright, reflect light and vivacious walk. The movement of arms and hands are expressive, and the body stance is smooth and elegant. During the dance women-dancers always use certain everyday items such as wooden spoons, *chighiriq* (spinning wheel for spinning threads), *chiroq* (candelabrum), etc.

Men's dances are more active. They constantly use jump outs and squatting with refines bending of the body (torso) and raising arms in upward direction. Mostly this type of dance reminds of passionate hopping (especially such dances as "dance with knives" and "dance with wooden sticks") sometimes these dances resemble "flying eagles". Much like in other dances, in the dances of Surkhan there are peculiar movements, which have their own names and purposes. For example: *"tolqama", "tebranma", "irchitma", "ghajirqondi", "qanot", "moralash", "muloyim", "shilshila", "siltama", "uchirma",* etc. In men's dances imitations for the movements of cattle-raising, hunting, to the movements of animals and poultries are frequently observed.





Woman-dancers usually used dresses made from local fabric (such as *alacha, boz, janda*). The colors of fabrics stood out with brightness. There were always some adornments (like bijouterie items) on the necks and on hands and chests. In women's dance head stirrings and combination of jumping movements with soft hand movements grant special attractiveness to the surkhon dances. Men's dresses consist of the following: yaktak or simple shirt, sholvor; on the feet-muki.



The bearers of Surkhandarya dancing traditions are Kholoq Khursandov, Abdulla Karimoghli, Mulla JumaDutoriy, Khoji Boltaraqqos, Orzigul raqqosa, Khursand Qurbonoghli, Mulla Umar dutorchi, Zikrilla Umarov, Abdukhalil Nazarov, Shoira Qurbonova, Komil Rakhmanov and others.

USHSHOQ

Ushshoq (in Arabic-"lovers") is the name of one of the maqoms in maqomat system consisting of twelve maqoms (i.e. duvozakh maqom) and popular shuba (piece) of Shashmaqom cycle, which was widespread in the Middle Ages. In general, a piece of lyrical and love-related theme, performed by the voices of lovers, is called "Ushshoq".

Scholars of the middle ages called ushshoq the most ancient, the first maqom (Umm ul-advor-the mother of maqom cycle). Ushshoq is known in the contents of twelve maqoms as lad (tuzuk) its sound line corresponds to the contemporary miksolidiy lad (major lad's 7th stage is decreased). The instrumental and song directions that coincide with this lad are also called ushshoq maqomi. In Uzbek and Tajik musical heritage ushshoq came in the form of independent song. However its instrumental, especially song directions are widespread. It is difficult to imagine the initial live examples of ushshoq. However its melody structure was preserved until our times.

Among people some variations of vocal pieces of ushshoq became widespread. These were created by Uzbek bastakors and famous singers, such as: Samarkand Ushshoqi or Khoji Abdulaziz Ushoqi, Toshkent Ushoqi or Mulla Tuychi Ushshoqi, Khoqand Ushshoqi or Ushshoqi Sodirkhon, as well as Kokand Ushshoqi, Rasulqori Ushshoqi, Orifkhon Ushshoqi, Fattokhxon Ushoqi, ancient Ushshoq, Daromadi Ushshoq, Savti Ushshoq, Zikru Ushshoq, Umrzoq polvon Ushshoqi 6. In Fergana valley, on the basis of ushshoq, songs of katta ashula (Yovvoyi Ushshoq) and instrumental pieces for sunray (Surnay Ushshoqi) became widespread. Ushshoq directions were interpreted in the attractive and efficient way. In the XX century a famous bastakor and singer, Fattakhkhon Mamadaliyev, created vocal cycle of ushshoq. Rasulqori Mamadaliyev, a singer from Fergana valley, created instrumental and vocal pieces as well as funeral-related songs (marsiya-dedication).





UZBEK NATIONAL MUSICAL INSTRUMENTS

Uzbek National Musical Instruments are folk musical instruments that have been improved through many years. None of them is peculiar to the Uzbek people, sometimes they can be found under the same name without any change, and sometimes under another name, in other nations. The fact that Uzbekistan is situated in the center of the Central Asia, in the cross roads of the Great Silk Road, was the reason for many cultural exchanges. For this reason majority of the national musical instruments were brought to Uzbekistan and spread to other places.

Uzbek national musical instruments divided into three types: percussion instruments, wind instruments and string instruments.



Percussion instruments include drum, kettledrum, *safoil*, *qayroq*, (spoon), *chindovul* and plates. Sometimes such household instruments as serving trays and tea bowls were also used.

Such types of wind instruments as with tough, with tube or with mundshtuks can be observed. Such instruments as reed flute, gajir flute, flute instruments in which the sound is made by sending air directly through pipelines, *sibizga*, *qoshnay*, *bolaman* instrmunets, in which the sound is made with the help of tongue, sunray, in which the sound is made with the help of *naypachoq*, spool nay (ceramic flute, in which the sound is made with an air compression device), they form the group of national musical wind instruments.

String instruments are divided into two types: open stringed instruments such as *chang*, *qonun*; and the instruments in which sound volume is controlled by pressing certain part of the string such as *rubob*, *dutar*, tambour, *gijjak* and others. However, according to the circumstances, the sound formation in string instruments may be grouped differently. Among them we can count: percussion ringing stringed instruments (chang), scribbling instruments such as dutar, drum; mizrob instruments such as *qashqar rubobi, afghon rubobi, tambour, qonun* and bow instruments such as *qobiz, gijjak* and *sato*.

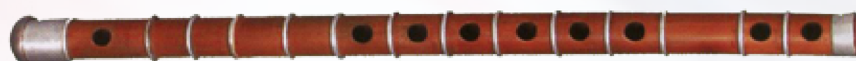




TRADITIONAL MUSICAL INSTRUMENTS

There are many types of national musical instruments which are used in Uzbekistan. They can be conditionally divided into two groups: instruments for professional peformance and instruments for folk performance. The instruments that are used in professional performances are divided into the instruments used in traditional performances and to the instruments used in academic performance. Below, we consider both instrumental groups (traditional and academic performance).

Nay (flute) — is a very ancient (wind) musical instrument, it is made of wood, bamboo and sometimes of metal. In nay sound is made by directing the stream of air through pipe to the open hole in the nay. In it there are 6 holes that alter the volume of the sound and 3 or 2 other holes, which are not used in performance. Nay has a diatonic sound raw rising or debasing the sound is done by fully or partially covering the holes.



Qoshnay (literally "double flute") — is an instrument, which is played by putting two developed versions of a simple national musical instrument known as *sibizga*. Reeds, from which the qoshnay is prepared, are usually thick and high. In both of the reed piesces holes are made in even distances as in *sibizga*. Qoshnay is widely used in Khorezm. Sound making impetious swing sound can be noticed in qoshnay. Qoshnay's sound is row and diatonic. Rising or putting down the sounds is done by increasing or decreasing the breath strength.



Chang — even though it is constituted as an ancient musical instrument, it came to Uzbekistan only at the beginning of the XX century. Initaially it had diatonic sound row, and subsequently it was developed and was brought to chromatic form by the specialists and by the masters of musical instruments.



In the past the string which is pulled in it was made of silk or intestine, but nowadays it is made of metall strings. In order to make sound in Chang, two sticks that were made of reeds and rubber was put on the top of it. Chang is used in solo and group performances. Such performers' as Fakhriddin Sodikov, Fozil Kharratov, Akhmadjon Odilov, Rustam Nematov, Fazilat Shukurova, Toxir Sobirov, Tilash Khojamberdiyev, Abdurakhmon Kholtojiev, Komiljon Mirzayev contribution to popularization of the instrument is endless.

Qonun — was widespread in the past, at the place where we are now living. However, from the beginning of the XX century till the 80s this instrument started to be forgotten. Currently using qonun in different ensembles and orchestras is achieved.Location of qonun'sharrak on the skin, production of its strings from artificial plastic, not from metal, makes the sound of the instrument delicate. Qonun is played by scratching or with index fingers on the tips of which special mediator was put. Qonun has diatonic sound raw.

Harrads, which are located in two sies of the instrument, help to make up half tones by tightening or exorcising the strings. In order to increase its power qonun's two or three strings are adjusted similarly. Skillful performers while playing qonun use their three or even four fingers.



Qashqar rubobi — although its history of evolution is connected with Qashqar which is located in Northern Turkistan, it is the most popular and widespread instrument among Uzbek national musical instruments. 50 per cent of those who has just started musical education start with this instrument. *Qashqar rubobi* has ringing and pleasant sound and it can be mastered relatively faster than other instruments. This instrument can be used for solo or group performances. Such musicians as MukhammadjonMirzayev, ErgashShukrullayev, Shavkat Mirzayev, QobiljonUsmonov, SulaymonTahalov, Ari Bobokhonov, and Tohir Rajabiy have contributed immensely to the popularization of the instrument.





Afghan rubobi's second name is Bukhara rubobi. This instrument was mostly spread among farsi-tounged people. Its distinctive feature is that it has thick and soft sound. Afghan rubabs can be met among Indian, Pakistani, Iranian, Tajik as well as in some Caucasian and Arabian people's national musical instruments in slightly different forms. In the 30s of the XX century, the instrument was developed and was brought to the chromatic sound raw. It is outlined to use in solo or group performances. In popuparization of afghan rubobi Gulomkodir Ergashev's contribution is huge.

Dutar — means in Tajik two strings, one of the most favourite and popular Uzbek national musical instruments. Although dutar melodies are performed in the first string, the second string always accompanies the tune and this is the feature that make dutar distinct from other instruments. Therefore while setting dutar tunes to note, notes for both strings should be showed. This at the same time causes some complications. Regardless, dutar's sound is very tender and sound tembre is noth that loud, it is very pleasant to listen. In some instruments it is difficult to perform without the accompaniment of doira. Opportunity of showing a style helps to accept it in individual form. As the dutar tune is clear and pure, it is played in the accompaniment of *tambour* or *gijjak* as well as in small instrumental ensembles.



Tanbour — is one of the most complicated and most ancient types of the Uzbek nation. In the past it had two types: *"Khuroson tanbouri"* and *"Baghdod tanbouri".* In Baghdod tanbour there were only 5 bind notes, in KhurosonTanbour there were 5 main and 13 auxiliary notes. Contemporary form of Khuroson tambour can be met only in Uzbeks, Uyghurs and Tajiks.

Tanbour is constituted as the leading instrument in Shashmaqom, Khorazm, Fegana-Tashkent maqom directions. There are 4 metallic strings in tambour; the tunes are mainly performed in its first string. In order to snap the strings, special adaption called *nohun* is worn to the top of the index finger. The most difficult part of tanbour performance is that there is an opportunity in the frets, which will be pressed with the left hand. In order to have the desired tune, very nice hearing ability and skillful performance art are required from the musician.



Sato — is the form of tambour, which is played with bow. Initially simple tambour was used as sato, at present tanbour's slightly enlarged and slightly different version is being used as sato. In sato performance instead of *nohun,* fiddle-stick, which is used while playing gijjak or violin, is used. Sato's sound is very soft and grandiose. Mainly sad and burden some tunes are played in Sato. Sato sounds well with dutar and tambour, and in an individual form.



Gijjak (Fiddle) — although it was known from ancient times, it was called with different names. For instance, in some historical compositions it was called as "rebab". Nowadays Arabs call rebab, an instrument that is similar to fiddle. At present fiddle has four odd strings and it is played with a bow. As it does not have frets on its lever, making necessary sounds requires from the musician a good hearing ability. Toxtasin Jalilov, Ganijon Toshmatov, Gulomjon Khojikulov, Abduhoshim Ismoilov, Botir Rasulov, ShuhratY uldoshev, Olmas Rasulov, Qahramon Nazirov, Qahramon Komilov are constituted as skillful gijjak musicians. Gijjak is widely used in individual and ensemble performances and in the content of orchestras.



Doira (tambourine) — is the most important instrument among Uzbek national musical instruments that gives rhythm. Without doira it is impossible to imagine the performance of orchestras and ensembles and even a performance of other individual instruments. Doira is one of the most widespread musical instruments in Uzbekistan. In promotion and popularization of doira such musicians' as Usta Olim Komilov, Toychi Inogomov, Gofir Azimov, Qahramon Dadayev, brothers Dilmurod, Kholmurod, Elmurod Islomovs, Odil Jamol Khodjayev, Abbos Qosimov's contributions are immense. Although the sounds that are made in doira do not differ in terms of timbre and volume, they do not have certain musical volume and it is impossible to make up a tune in doira. The hoarse sound made in doira is called-"bum", ringing sound is called-"bak" and extremely ringing sound is called-"nohun".





FOLKLORE MUSICAL INSTRUMENTS

Playing in the majority of instruments, which are used in national performance art, requires skill, experience, knowledge and practice. There were some simple, widespread musical instrunments, which do not require special knowledge for their performance. We call these instruments as "Folklore Instruments".

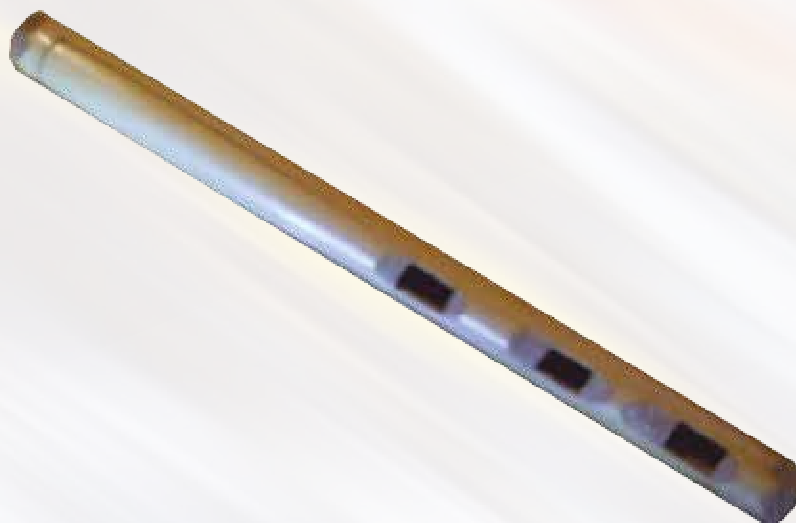
Changqobiz — it was prepared in the past from bones and wood, at present it is made only of metal. In different regions it is prepared in different shapes and size. It is obvious that any sound in the nature is made of vibration of some object. The faster the vibration, the louder the sound and vice versa. While vibrating the changqobiz's tongue nothing is audible, in order to strengthen its sound and to make it audible the oral cavity plays the role of resonator.

At present chanqobiz is widespread in the Republic of Karakalpakstan, Qashqadarya and Surkhandarya regions. Changqobiz performances of Bobokhonova Jorqinmomo, Nurmatova Sofiyamomo from Sho'rchi district, Naziramomo Ramazonova from Muzrabod district are distinct with their unique sound. Their tones of melodies are very peculiar and they are called with such names as "Yorga Salom" ("Greetings to the beloved"), "Sevgi" ("Love"), "Yorkelur" ("The lover comes"), which express inner feelings and "Shabboda" ("Breeze"), "Toshqin Soy" ("Floating River") natural occurrences.

Changqobiz is played individually or with the changqobiz ensemble which gives the opportunity to listen to its sound completely and with quality. Apart from this, it sounds best in the accompaniment of drum, sibizga or with ceramic flute.



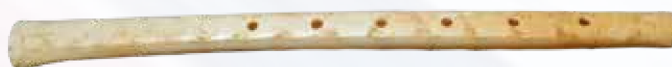
Sibizga (fifes) — the soung of sibizga reminds about the nature, entity and latitude. While listening to it, mountains, stones, deserts, hills and uplands appear in one's imagination. Sibizga, which is able to create such magical tunes, is constituted as one of the most ancient musical instruments. Sibizga, which is the simplest instrument that was created by human and which sounds like a human, had been made and played by the people. Sibizga is produced of thick walled reed, which is called "gharov". In order to change the volume of the sound, which is made inside of it, 3 or 4 holes are made inside sibizga. It is possible to play quart, fifth, sixth spectrums in sibizga.



Shullovuq (Ceramic flute), also known as "shipillak", "shullovuq", "hushtak" is the most ancient types of wind instruments. It is made of ordinary clay, which is brought to the form of ceramics by refining with fire.It can be met in almost all frontiers of the country. Ceramic fluete's types vary from the types of children's toy (in rural areas) that is able to make only one sound, until the ones, which can make a tune of one and a half octave spectrum. Their shape, size amdspectrums significantly differ from each other. Creating a sound in ceramic flute is fulfilled without any difficulties. Its different types; egg-shaped, in the shape of animals and birds are being created by the potters and oven makers.



Ghajir nay — in some sources this instrument is also called shepherd nay. In reslity, the flutes that were used by shepherds were made of bones or reeds. Ghajir nay's name is associated with a bird's name because this instrument is made of the wing bones of a dessert eagle which is called "Ghajir". Once Gajirs' bones and meat (which is considered as haram) are separated, it was buried to a swamp for 40 dyas. This is called in the people's language "making chilla". During the 40 days, it will be easier for the meat to rot and bones get rid of unnecessary meat. The bone's two sides are opened and cleaned. As an outer side plane and wider side is chosen; and from this side 3 or 4 holes and from the other side only one hole is made. The hole which was opened from the backside is placed near the blowing side; outer side holes are placed far from the blowing side. The sound is made by compressing the flute between the teeth, covering it with mouth and by blowing to it.



Bolaman (balabon) much smaller than surnay (type of oboe), is made of solid wood body, in majority of cases made of mulberry and apricot wood, its sound making system differs from that of surnay's. In bolaman instead of "nay pachoq", reed in which sibizga tounge was opened, is used. Even though the bolaman's body becomes wider as it goes down, its inner holeremains unchanged. There are some holes in bolaman too which were made in order to make sound; 7 of them are placed on its outer side, and only one of them is placed on its downside. Bolaman's sound timbre is much lower than that of sunray. For this reason, the instrument is used for accompanying instrumental ensembles and their performers. This instrument almost disappeared from Karakalpakstan Republic and Khorezm regions.



Surnay (type of oboe) — also has its own ancient history. This instrument was mainly used in the accompaniment of drum, nogora, and karnay in the weddings, celebrations and in happy occasions. As surnay's sound is very loud, it is played in open squares. Melody direction performed with surnay, and its playing place makes it distinct from other instruments. Surnay's usage conditionally can be divided into the following types:

1. Sunraymaqom directions and the songs which are very close to maqom direction. For instance, in Khorezm such sunray directions as Nadramiddin, torghay, shokochdi, khonchiqar and others;
2. Dance directions;
3. Rope walker directions;
4. Humour directions;
5. Wedding ceremonial directions.

Usually sunray is made of mulberry, nut or apricot wood. Its main components are-body, barrel, miyl, miyl chop, sadaf, naypachoq (dudik in Khorezm). Main body is in the form of widening pipe of 450–500 mm of length. In the main air circulating part of surnay, there are 8 holes from which the air exits. 7 of them are placed in the outer side; one of them is in the downside.



Karnay — is the Uzbek wind instrument, which possesses biggest and strongest sound timbre. As it is very big, it is prepared from thin copper in the form of three constructable separate parts, so that it was easy to lift. This instrument is used in the ensembles, in the accompaniment of sunray, drum, nogora and others, which are played in open places. In the past karnays were also used in military moves and their straight and elbow types existed. In order to make sound in it mundshtuk (blowing adaption of karnay made of tin) was used or European copper instruments' (pipes, baritone) mundshtuks are used.



Ud — findings in the territories of Afrosiyob ruins, ancient Naysa and Marv, as the result of archeological excavations conducted in Ayritom and Dalvarzintepa, preservation of the image of ud in the terrakota, friz and other findings, evidence that this instrument is very ancient.



During the centuries Ud had been considered as the most perfect and as the king of all the instruments. Pleasantness and closeness of the sound of ud to the person's sound has always astonished listeners.

Ud is one of the instruments which had been changed the least during the development process. Together with keeping its appearance, ud is the instrument which triggered evolution of other instruments. Ud is used in solo performances and in the content of traditional intstrumental ensembles.

Noghora (kettledrum) — is in the form of two ceramic pots covered with animal skin. Musical style is made by hitting to the pot one of which makes ringing sound, another hoarse. Requires the usage in "karnay-surnay" ensembles. In recent times nog'ora is being used in national instrumental and maqom ensembles.





Qayroq — The existence of this instrument in the nature, moreover constituting that it is the first "artificial" percussion instrument testifies that qayrov is one of the most ancient instruments. Four fingers (index, middle, nameless and little fingers) hold one of the stones and the thumb holds the second stone. The rhythm which is made by their collision depends on the efficient work of those fingers. Holding per qayroq stones on both hands, it is observed the usage of hard metals of the same size. In this case it would be easy to hold the metals with fingers and easy to direct. Nowadays Qayroq is mostly used in Khorezm songs. The usage by both male and female Khorezm dancers during the performance is also observed



Qobiz — is one of the most ancient bowed string instruments. Instruments, which are alike to qobiz, can be met in the Chinese and the Mongolians under the names of "hu kin" and "xur" respectively. Invention of qobiz in some sources is associated with the name of legendary name "qorqut". Regardless by whom it was invented, western researchers proposed that origins of western bowed string instruments should be looked for from East, and qobiz may be such an origin for violion or similar instruments. Both strings of qobiz, and the string of the bow are made of horse's mane. The animal skin is covered only to the carved part of the instrument and kharrak is installed exactly to this place. The rest of the carved part will be left blank. In performance both of its strings participate simultaneously. Overtones are very actively used in the performance and make an impression like many sounds are being made at the same time.



O'LAN

Folk songs attract people with the sincerity of feelings and emotions, with their natural and lively characters, harmony of the words and melodies, logical consistency and with their compact form. The most ancient performance style which is preserved until today is *o'lan* (wedding march). *Badihagoylik* (the poem, melody or song which is performed spontaneously, without any preparation), primitiveness of the melody genre, paying attention to the lyrics of the song can prove above said words.

The roots of the song genre, which is popular among Kirgiz and Kazak nation "Aytis", go as far back as O'lan. In contrast to Olan, "Aytis" is adapted to the current time; it is performed with contemporary musical instruments and performed onstage. On the other hand, o'lan is performed without an accompaniment of any musical instrument, in the tune chosen by the performer.

Usually o'lan is performed in turn by the representatives of the two genders: men and women in two opposite sides and they support each other by shouting. In o'lan exaggeration, temperature of love, naughtiness of youthfulness is expressed with a very sincere and elated spirit.

Being able to sing o'lan in the circles requires certain potential and performing skills. O'lan songs are important in bringing up young generation humble, sincere and keenwitted. Performers of this genre live in Ohangaron oasis of Tashkent region, Zomin and Forsh districts of Jizzakh region as well as in mountain zones of Nurota district of Navoiy region.

In order to promote O'lan performances the Republican contest of "Lapar and O'lan performance" is being held in a traditional manner. As a result of such contests it can be observed that o'lan performers are revealing their potential in Andijan, Namangan and Samarkand regions.





FERUZ

Feruz (literally-"stone of happiness") is a widespread and well-known vocal genre in Khorezm. It represents a five-part cycle called "Feruz I–V". It evolved based on shuba of maqoms of "Navo" and "Segoh", representing the cycle of "Khorezm Maqoms". Even though they stand aside from maqoms, their potential is not less than them. It embodies Khorezm singing style, and is observable in the repertories of famous Uzbek singers. As a distinct vocal genre, under common name of "Feruz" it became a widespread at the beginning of the XIX century, more exactly, during the rule of Muhammad Rakhimkhon I (1807–1826), and emerged as a result of creative collaboration of famous bastakors (creators of oral music, composers) and singers.

In particular, Feruz I and Feruz II were once very popular among connoisseurs of music and no event feast was organized without performance of these vocal pieces. They were so popular that among the people even the saying was emerged, "if the first one is a 'golden ring', then the second one is its 'pearl'". In accordance with written sources, the author of poems and melodies was considered Feruz, a famous poet and bastakor governor of Khiva in 1864–1910 (Muhammad Rakhimkhon II Soniy)

Muhammad Rakhimkhon Soniy simply adored musical knowledge and invited everyone to develop musical art even more than it was periods ago. As a result of this, in Khorezm evolved such renaissance that development of magnificent maqom traditions lifted to the level of state importance.

With his initiative, khorezm tambour and dutar maqoms were recorded as "tanbour chizigi" ("tanbour line"). The instrumental melodies, created by him, entered to the structure of "filliping directions" of the Khorezm maqoms.

Feruz song group took place from Khojixon Boltaev's repertoire in a full form. Feruz 1–2 was interpret by several singers and nowadays is performed by the majority of professional and amateur singers who have high spectrum.





KHALFA ART

Khalfa is a woman-performer of folk songs and instrumental music, a poetess in Khoresm Oasis, who embodies traditions of oral folk art. In term of activity, there are the following types of khalfas: *khalfa sozi* (khalfa-musician), who performs folk instrumental melodies, and *khalfa yodoghiy* (khalfa-singer and khalfa-poetess), who performs folk songs at wedding ceremonies and festivities while accompanying her singing by playing on a musical instrument. Both of them served the women "from inside".Both types of khalfas performed inside of the place, where only women are sitting.

In the performance of 'khalfasozi', there exist accompaniment and solo genres. The ensemble consists of three people: khalfa (plays on accordion and sings songs), drummer (accompanies the songs, sometimes dances too) and dancer (dances and sings lapars). The repertories of khalfas mainly consist of *Toy Mubarak* (Happy wedding),*"Yor-Yor"*, from the group of *"Oshiq"* ("lover") — *"Tokhirva Zukhra"*, *"Oshiq Alband"*, *"Asli and Karam"*, *"Khurliqo and Khamro"*, admonitive and dance songs and on the bases of poems of Makhtumquli and other poets. Creative khalfas created compositions and composed melody dedicated to their period's important issues. For instance, Khonim Suvchi Saidakhmadqizi (1858–1926)'s "Bevafo zolim" ("Unfaithful oppresor"), "Bibijonim Qosim Devon qizi" "Ayrildim" ("Separated"), Ojiza (OnabibiOtajonova, 1889–1961)'s more than 30 compositions are being performed by Nazira Sobirova, Roziya Matniyozqizi, Saodat Khudoyberganova and by other khalfas.

"Kitobiy Khalfa" ("Khalfa poetess") were performed mainly in condolence ceremonies, and in the ceremonies called *"Ullipir"*, *"MushkulKushod"* and reading such religious books as *"GavsuliAzam"*, *"Paygambar Hikoyati"* (Prophet's story), *"BoboRavshan"*, *"Bibiseshanba"* served to seize women's pain.

Khalfas participate in all weddings and other ceremonies of the people. For example, Khalfa opens a wedding feast by performing wedding–related ritual songs, such as *"Toy Muborak"*, *"Toy Boshlovi"* and concludes by singing *"Toy Javobi"*. Khalfa traditions are being continued in such places of Khorezsm region and the Republic of Karakalpakstan as Ellikqala, Totrkol, Beruniy.

Currently the traditions associated with this genre are mastered not only through "ustoz-shogird" (master-apprentice) traditional method of learning, but also through studying at music schools and art colleges. In Khorezm and inKarakalpakstan various competitions of khalfa performers are organized (in particular, there is a competition of khalfa performers which has been organized since 2013 within the framework of the festival *"Nafosat bostonim manim"*). Khalfas from Khorezm can demonstrate their art of performance and skills in open folk festival *"Boysunbahori"* (Boysun's spring), traditional art festival *"AsrlarSadosi"* (Echo of the centuries) and international music festival *"Sharq Taronalari"* (Eastern melodies).





KHOREZM MAQOMS

Khorezm maqoms are one of the local types of maqom, spread in Uzbekistan. The cycle of “Khorezm maqoms” emerged on the basis of Shashmaqom and music traditions of Khorezm at the turn of the XVIII–XIX centuries; in practice they are called “Six and a half maqoms” or Khoresm Shashmaqomi.

It comprises such maqoms as *Rost, Buzruk, Navo, Dugoh, Segoh, Iroq and Panjgoh*. Each maqom is devided into two parts, i.e. instrumental part called “*Chertimyo’li*” (Mansur) and vocal part called “*Aytimyoli*” (Manzum). The cycle includes about 200 instrumental and instrumental-vocal compositions. Famous composers of Khorezm, such as Niyozxon Khoja, Feruz, Komil Khorazmiy, Muhammadrasul Mirzo, Matyoqub Harrat and others created new instrumental compositions and enriched them in terms of form and content.

Khorezm maqoms reached their peak in development under the rule of Mukhammad Rakhimxon Soniy (who was the poet and composer under the pseudonym Feruz). On his initiative a special musical notation “*Tanbour notation*” was created with the help of which Khorezm dutar and tanbour maqoms were written down in the last quarter of the XIX century and which was used till 40s of the XX century in musical practice based on “*Ustoz-shogird*” (“Master-apprentice”) methodology. Since the XX century, Khoresm maqoms have been recorded, scientifically studied (by E. Romanovskaya, M. Yusupov) and mastered through the new system of musical education at music schools of Khorezm region, Urgench art college, Urgench State University and Conservatory of Uzbekistan.

The bearers of maqom traditions in Khorezm were Khudoybergan Mukhrkan, Matpano Khudoyberganov, Matyoqub and Matyusuf Kharrot, MadrakhimSheroziy, Khojixon Boltayev, R.Jumaniyozov, I.Ibrohimov, K.Otaniyozov, O.Khudoyshukurov, R.Qurbonov, F.Davletov, R.Boltayev and others. At present Khorezm professional and folk maqom ensembles of Urgench, Khiva and Khanqa promote maqoms. It became a good tradition to organize traditional performance competitions named after Kh.Boltayev, K.Otaniyozov (Khorezm), O.Khudoyshukurov (Republic of Karakalpakstan), which demonstrate traditions of Khorezm maqoms.



FERGANA-TASHKENT MAQOMS

Fergana-Tashkent Maqom is instrumental maqom cycle which was formed on the basis of Shashmaqom (*sarakhbor, tarona, sayt, qashqarcha, soqiynoma, ufar*) and widely sprad during the XVIII–XIX centuries in Fergana valley. It plays a vital role in classic musical heritage of Fergana valley.

Instrumental maqom cycles include: *"Mushkiloti Dugoh I–III", "AjamTaronalari I–III", "Chorgoh I–V", "Miskin I–VII". Vocal maqom cycles include: "Nasrulloiy I–III", "Chorgoh I–V", "Bayot I–V", "Bayot Sheroziy I–V", "Shakhnoz-Gulyor I–V", "Dugoh-Khusayniy I–V"*

Instrumental directions are performed solo or with instrumental ensemble; singing style is performed solo, i.e. a singer is accompanied by an instrumental ensemble. Development of musical language of maqoms is closely connected with the impact by peculiarities of traditional music of the Fergana Valley, in particular; by such genres as ashula (*Yovvoyi Ushshoq, Yovvoyi Chorgoh*) and instrumental melodies (*Choli Iroq*), or on the basis of shuba ushshoq, "*Samarkand or Khoji Abdulaziz Ushshogi*", "*Tashkent or Mulla Tuychi Ushshogi*", *"Khojand or Sodirxon Ushshogi"* and others.

Fergana-Tashkent maqom directions were performed in the occasions that are connected with peoples (weddings, rope games, holidays and fetes). At present maqoms and relevant compositions are mostly mastered based on "ustoz-shogird" ("master-apprentice") methodology, while the relevant information and knowledge are being integrated into the new system of musical education (i.e. in colleges of music and art, Conservatoires, music schools).

Considerable contribution to the development and promotion of the Fergana-Tashkent maqoms was made by famous musicians, singers and composers of Uzbekistan, including A.Abdurasulov, T.Toshmuhammedov, S.Boboshariföv, Yunus Rajabiy, A.Umrzoqov, J.Sultonov, M.Umrzoqov, R.Mamadaliyev, Shoumarov brothers, Shojalilov brothers, O.Khotamov, O.Alimahsumov, O.Imomkhojaev, H.Nosirova, S.Qobulova, T.Qodirov, K.Rakhimov, O.Otakhonov, T.Alimatov, A.Ismoilov, M.Tojiboev, M.Yuldoshev, M.Yulchieva and others. Nowadays, Fergana–Tashkent maqoms are included in the programs of international and republican competitions organized among young performers of maqom and maqom ensembles.



YALLA

Yalla — the song genre, which is performed with dance, and usually it has romantic-lyric meaning. The manner of singing is solo (by *khonanda* or *yallachi*) with the accompaniment of instrumental ensemble.

Yallas are divided into two types: mumtozyalla differs from widely spread folklore songs in yalla genre, which use folk poetry and solo-group manner of singing.

Folk yallas are narrow in spectrum, each line in the text of the lyrics and dance movements were sung by individual yallachi and accompanied by chorus group.

The melody in a playful character (among the nation yalla means "song of joy") invites everyone to dance, such as *"Yallamayorim", "Ho-Ho Yalla", "Qizgina"*

Mumtoz yalla developed with poetry and performance art. The number of poems in yalla corresponds to the melody and the volume, it maintains the compositions structure, development and form. Melodies are attractive and t based on *uforiy* style of repetition. It is sung in specific dance rhythmi.

Dances, which are performed in *yalla* took even brighter form thanks to the musical factors and lively and dance-prone style makes yalla unique. Efficiency of yallas is determined with skillful performance and harmony of all the means such as melody, words, and dance movements.

Mumtoz yallas are sung solo in the accompaniment of musical instrument. Yalla genre occupied significant place in the repertoires of famous singers of Uzbekistan, who acted also as populizers and promoters of this genre among people such as Mamurjon Uzoqov, Tavakkal Qodirov and others. The repertoires of these singers included such yalla songs as *"Qalamqoshliging" (or "Janonbolaman") and "Mukhtahzod" (by M.Kharratov), "doghman", "Surating", "Parvoetibket", "YakkabuFarghonada", "Kozlaring"*(by M. Mirzaev) and others.

Notably, women-yallachi (performers of yalla songs) sang cycles of yalla with doira (Katta yalla and Kichik yalla) during family-related festivities in Namangan. Also, in performance practice such cycles of ashula and yallas as *"Yoristab"* (ashula), *"Mustahzod"* (yalla), *"Fargona Ruboiysi"*and others became widespread. At present, yalla is being introduced and interpreted in a contemporary sense in variety art.



KOPKARI

Kopkari is the contest of horse riders. Before weddings and other ceremonies our ancestors feasted palow and at the end of the ceremony they conducted kopkari performances. Kopkari is also called as "Uloq".

Kopkari is mainly an individual contest. Under the conditions of the race, the horseman's body needs to be placed first at the designated position by riding around the square holding down to its foot goatling skin. However in kopkari horsemen may act as a team in order to split the award (watches, carpet, sheep, cattle, certain amount of money). For taking the goatling skin energetic, strong horseman with sparkling horse is chosen. Once he takes the goatling other horsemen surround him and protect him until he reaches the referees.

Some horsemen when getting old, if they cannot participate on their owns in kopkari under certain circumstances, give "smart" and "experienced" horses which were trained specially for kopkari to younger participants. At the end in case of victory they divide the award.

This ancient game since several thousand years linked Central Asian, in general Eastern nations with the links of friendship. It brings up young generation in the spirit of physical health, quick-wittedness and strength.

The secrets, knowledge and experience of how to feed the kopkari horses, how to bring it up, chilling it out, the ways of making them "smart" is being passed from generation to generation.

Kopkari is the game of piece, calmness and plays an important role in bringing up the men to whom grandfathers, mothers and children rely on. At present several kopkari games are being organized in several districts of Kashkadarya, Surkhandarya, Samarkand and Bukhara regions. The most skillful horsemen of Uzbek, Kazak, Tadjik, Karakalpak and Kyrgyz nationalities organize gatherings in each others' individual and team weddings and participating in big kopkari and *uloq* (goatling skin) contests.



KURASH

Kurash (Eastern type of wrestling) means bringing up a person strong, adroit, tolerant and determined. The art of Kurash has existed in many nations since ancient times. Archeological findings, historical manuscripts prove that kurash was an indissoluble part of Uzbek lifestyle. According to Chinese manuscript "Tan-shu" weddings and other ceremonies were not conducted without kurash contests in Fergana valley. In ceramic object found from the territory of ancient Baqtriya (South of Uzbekistan) which belongs to jez period, the image of two wrestlers who were clinging each other were expressed.

There is a *belboghli kurash* (belt wrestling) type of kurash among Uzbek people. There are many archeological findings and historical manuscripts belonging to this type of kurash. In the monument found in the territory of ancient Mesopotamia with the history of 5 thousand years the image of wrestlers who were competing in style of *belboghli kurash* was described. Kurash competitions are organized in large ceremonies, holidays and in family ceremonies. Even at present kurash competitions are being held under traditional rules in Bukhara, Surkhandarya and in Kashkadarya regions.

According to the traditional rules, once the first wrestler comes on the stage the opponent has to come himself. In it the age and the weight of the wrestlers does not matter. In order to deal with the victorious wrestler, the claimant reveals his desire and final wrestler, who won others, wins the contest.

In 1991 the representative of kurash wrestlers' generation, international master of sport Komil Yusupov elaborated kurash rules which correspond to the world standards. In 1992 Uzbekistan Kurash Federation, in 2001 Uzbekistan *Belboghli Kurash Federation* were founded.

Based on the performance and used methods such marks as "chaka", "yonbosh", "halal" are given. For illegal actions "tanbeh", "dakki" and "ghirrom" punishments are given. If a wrestler gets "halal" mark or the opponent gets "ghirrom" mark, it means his victory. Getting "yonbosh" mark twice and the opponent's getting "dakki" mark two times also means the wrestler's victory.

"Chala" marks are counted and the wrestler who gets these marks is considered as a winner. In case when the number of the wrestlers' marks and punishments are equal, the wrestler who gets marks wins the contest. If the number of punishments equal to each other, the wrestler who gets the punishment the last loses the game. If everything is equal (or if none of them gets the marks), the winner is determined as a mutual consent of the referees. In Uzbekistan such international competitions dedicated to the memories of at-Termiziy, Pahlavon Mahmud is conducted regularly. At present there are 22 Olympics schools, 37 children's and teenagers' sport schools and 206 kurash schools in Uzbekistan where students are getting knowledge on this type of sport.





SOCIAL PRACTICES, RITUALS AND FESTIVE EVENTS

Tradition is a systematic implementation of a certain act by a human being in accordance with unwritten rule. For example, greetings when people meet each other, washing hands before eating food, listening to others, respecting adults, distinction toward guests, etc. Traditions of Uzbeks, which constitute the majority of Uzbekistan's population, are not the same everywhere. But their commonality is the basis of Uzbek traditions.

There are unique customs in everyday life of Uzbeks, and it is difficult to count them all. These traditions are mainly concentrated on the minds of young people in the family, in the mahallas and educational institutions. For example, the following rules can be observed in the context of the sitting around the table:

- The intention is to make the fatiha after the gathering of all;
- First of all bread is brought to the table, then tea and other items are placed;
- At the beginning of the meal the bread is broken, and then the tea is returned three times, filtered and transferred from the oldest to the next. If you are a guest at the table, you will be given the tea first, regardless of age;
- The owner of the house (if there is not an older visitor) will start eating first, others will not start eating until this time;
- During meal time, do not talk; and praise the food as much as possible;
- After the meal is over, the dishes are taken away, the bitter products and sharp objects on the table are taken and prayers are made. If there is a guest in the house, he makes the prayer and expresses his best wishes to the family;
- While getting out of the table, the elderly, if there is a guest he is let go firstly.

There is a great deal of attention paid to Uzbek traditions and, of course, they will be followed. These include: greetings (greetings to the elderly), washing hands before and after eating a meal, washing face and hands after the morning, walking clean during the day, respecting adults, parents, not leaving them alone when they get old, respect for visitors, men being the head of the family, respecting the guests, marriage and marriage of children, prayers to the spirit of the deceased people and so on.

Ceremonies are "events" that are based on a scenario that is not written down under a specific order or regulation. Tradition of Uzbeks can be conditionally divided into the following types:

1. **Uzbek seasonal ceremonies** are rituals conducted seasonally. Spring rituals– loy *tutish, shox moylash,* Navruz, calling rain, *darvishona*; summer ceremonies — *choy momo*; autumn rituals — calling the wind; winter rituals — *yas-yusun*.

In addition to the above, dozens of rituals known as ninety, chilla, winter ninety, ayamajuz, hut-yut.

For example, in the *loy tutish* ceremony, the people in a particular area come to the *khashar* to clean the canals and make it easier for them to extract water into the field. *Shox moylar* ceremony was related to the release of the cattle in the spring. Farmers aplliedoil to the horns of the cattle, hoping for the cattle to grow year by year. At the ceremony, the farmers were eager to wish that the harvest to be rich.

Rain calling was held during the rainy season, mainly during Springtime. This ceremony was held at one place by women, in other place with the participation of men.

Family Ceremonies — Formed as one of the folk wisdom and traditions on the basis of an ancient culture that has developed over long periods of time. These ceremonies make up a system connected with a family, the birth of a child, and a lifetime after death.

Marriage-related wedding ceremonies: The wedding begins with choosing the bride and going to her home. When choosing a bride, her character, age, appearance, and close relationships are important, and it is fulfilled in the process of "seeing the girl" and "seeing the house". After the bride has been selected, a ceremony of "breaking bread" and "bread handling" is held in which one of the elderly women, breaks bread as a sign of two family unions and agreements. The tradition of holding the next "korpa qavish," "palow of advice," "carrot cutting," "mol yoyar," and other traditions with neighbors and relatives have been preserved in the same way.In all historical stages, the main basis of the wedding is religious marriage. Therefore, along with state registration of marriage, religious marriages are also conducted. The final stage of the marriage weddings ends with the bride's arrival to the new house, the acquaintance with the groom's relatives, and with *"kelin salom", "challar", "quada chaqiriq"*ceremonies, the wedding ends.Rituals related to the birth of a child. This includes *azon, aqiqa-toyi, hair (kokil)* wedding, *beshik toyi* ,*oghil toyi* and *muchal toyi*. Many traditions have been preserved in these ceremonies.

Funeral and funeral ceremonies. Religious traditions (funerals and other) were sometimes held secretly during the former Soviet regime. It was widespread celebration of the three, seven, twenty, forty, year and Eid.

In the second half of the 1990s, according to the wishes of the population, some customs were reduced and some were merged. For example, in Tashkent instead of the first month and year of the funeral ceremony, a charity event was held. Tashkent residents are still remembering the deceased people on the days of Ramadan and the Feast of the Sacrifice, as well as the first snowfall (flower) and the first blooming time (flower). From ancient times there was a tradition of feasting people with palov on the occasion of the wedding and the circumcision ceremony in Tashkent. This tradition is still being followed with certain changes.

Holidays and festivals. Everyone is actively involved in community holidays. Celebrations of Navruz, Ramadan and Kurban are among the most popular in the holidays. On this day, ritual dishes such as sumalak, halim, chalpak and osh



are cooked, parties are organized, and patients and elderly people are informed. The New Year, the Day of Memory and Honor in Uzbekistan, and the Constitution Day are widely celebrated in Uzbekistan. Since 1991, the people of Uzbekistan started to celebrate the Independence Day.

Today, this holiday is held in neighborhoods, industrial communities, towns and cities, regional centers and families. It has embodied the ancient national traditions and customs of Uzbeks, and the Uzbek people serve to create a sense of national self-esteem, respect for their ethnic values, history and culture.Festivals are usually made in association with a particular food, plant, fruit or vegetable. For example, pumpkin festival, melon festival, grape festival, sumalak festival, flowers festival (holiday), palow festival and so on. In such events, the population is gathered in a very liberal area, watching performances displayed in the title, eating and drinking. There will also be folk songs dedicated to a specific date. Usually these are organized in open spaces, in the parks of culture and pleasure.



THE CEREMONY OF LAYING A BABY TO CRADLE

Beshik toy (the ceremony, organized on the occasion of putting baby to cradle for the first time) in some places consists of one entire ceremony, whereas in other places it consists of two ceremonies. Usually the baby was laid to cradle on the odd days of its birth; seventh, ninth or eleventh days of its birth, desirably on Friday. For example in Tashkent Beshik toy is organized on the seventh or ninth day after baby's birth or on any other day with mutual consent of parents of the newly married couple. After the baby's 40th day of birth (kint), on the day, which is convenient for the family, there is a custom of organizing special feast (beshiktoyi).

The closest relatives from both (bride and groom) sides are invited to the ritual and elderly grandmothers taught to the young mother the order of laying a baby to cradle.

First of all under the leadership of *kayvoni-yayol* (knowledgeable women, the master of weddings and ceremonies) the baby is bathed. Before putting the baby to water, special sand is anointed to his body. The reason is pouring and maintaining disappearance of undesirable hairs. The next step is anointing *qatiq* (Uzbek yogurt without sugar) so that the baby's skin became soft and pale. Silver coins (silver clears the water from such pests as microbes) and golden objects are put to the basin in which the baby is bathed, so that the child will live an abundant life.

Once the baby has been bathed, he is clothed new attires and brought to in front of the cradle. The baby is laid to the cradle (the head side pointed to the Qibla) and the kayvoniayol rotates 4 or 6 spoons around the cradle. Rotating even numbered spoons around the cradle is the symbol of abundance for the future children of this family.

Then, the cradle's curtains are closed and the kayvoniayol asks the mother of the baby to bite a couple of *patirs*(type of bread) or bread. The meaning of this ritual is wishing the mother sufficient milk to feed the baby and wishing the baby immensely abundant life. The bread, bitten by the mother is kept or given to the guests. Kayvoni ayol emits fume of incense and rotates it around the cradle. By doing so she clears the air in the room and protects the baby from negative vibes. The mother breastfeeds the baby and makes him sleep and the women around her sing lullaby for the baby.







SUNNAT TOY OR KHATNA

Sunnat toyi (circumcision ceremony) is the type of wedding ceremony held for the male child. The ceremony is conducted when a child is 3–5–9 years old, sometimes at even older ages. In different regions of Uzbekistan this ceremony is known under different names, such as *"sunnattoyi", "chipron", "chukron", "khatnatoyi", "qolnihalollash (poklash)".*

The history of sunnat toy goes back to the celebrations of adulthood and transition period of children into teenagers, in primitive tribes. At those times custom of circumcision of a child was emerged and it constituted as the means of adherence to hygiene rules in hot climatic zones, besides, it was the symbol of courage and bravery.

Khatna interlined with local customs and promoted to the level of wedding-holiday. Offering palov is considered to be the biggest ceremony in this festivity. As a rule after tea palov was offered to the guests, which was prepared specially for this ceremony. A feast was organized, poems were recited, and fragments of dostons were performed by bakhshis in inner rooms (women were inside).

On the wedding day the child's grandmother from his mother's side presents him specially decorated colt, together with different outfits. The "hero of the wedding" is mounted to the colt and walked in the village's streets under karnay-surnay melodies. This walk is met by dancing in front of the gates of the wedding room. On the next day (after the festivity) kopkari (a goat hunting) and other types of contests were organized and their winners were given prizes and awards. Children's games (such as *"oltinqovoq"* — in Khorezm, *"quloqchozdi"* — in Fergana Valley, *"mast bola"* — in Tashkent, etc) were organized as well.

At the end of festivity a skillful barber circumcised a boy (in honor of whom actually it was organized). Nowadays, however, circumcision is done by surgeons. In the past a skilful barber held tight the tip of boy's genital organ with a help of a special wooden pin called *"gharov",* and then, cut off the required part. During circumcision, by wishing long life and abundance, flat bread was given to the boy, who bit one piece of it. By so doing people wanted to attract the boy's attention away from the pain, emerging as a result of circumcision. After 2–3 days, the boy, who was circumcised, stood up from his bed. Then, with participation of woman neighbors and relatives a ritual of making the bed (*joy yigish*) was conducted.







MUCHAL AGE CEREMONY

Muchal Ceremony — was the ceremony, which is celebrated once in twelve years in human life. According to the tradition, muchal age was celebrated during Navruz holiday, more specifically, after the end of twelve-year cycle (i.e. at the age of 12–13, 24–25, 36–37…). The end of the first muchal period, i.e. turning of 12 years old, was usually celebrated solemnly and with grandeur (in comparison to other muchal ages). In the past, the person who had been celebrating his muchal age, presented his clothes to his close relatives or neighbors. It was commonly believed that this helps to preserve periodicity of muchal.

The ceremony dedicated to muchal age was carried out with participation of relatives and neighbors. During the ceremony participants were offered special feast. The feast was organized differently in various places. As a rule all children, who turned 12 years old, wore white dresses, gathered in one place and congratulated each other. The white color was considered as the symbol of purity and goodness. Children were worn exactly white colored clothes, so that such pure wishes accompanied them during their life.

On Navruz boys and girls who reached muchal age came to each others' homes and congratulated each other, then, they gathered in the specified place and walked in the streets. Usually, when "youth in white" came to the place where Navruz was being celebrated, everybody congratulated them, expressed their best wishes, younger children presented them spring flowers, whereas the elderly people blessed them. They became the heroes of the spring holiday. In the past, celebrations dedicated to muchal age were celebrated together with Navruz holiday.

After gaining independence muchal age began to be celebrated not only in family but also at schools. And over the last few years muchal age has been solemnly celebrated with participation of parents at majority of schools of Uzbekistan on the eve of Navruz holiday.





WEDDING CEREMONY

Nikoh toy (wedding ceremony) is a festivity, which is organized with the aim of announcing to the public about conclusion of marriage between groom and bride. "Nikoh" in Arabic means legalizing marriage with the sharia laws.

Wedding ceremony consists of three parts and includes the ceremonies, which are carried out before, during and after wedding. Sending of matchmakers and engagement represents the first part of this ceremony, registration of marriage and its solemn celebration– the second part, and carrying out such ceremonies as "*yuzochdi*"("Opening of the face of the bride"), "*kelinsalom*" ("Bride's greeting"), "*kuyovoshi*" ("Groom's *palov*"), "*quda chaqiriq*" ("Invitation of matchmakers") –the third part.

There are two types of matchmakers among Uzbeks, i.e. "big matchmakers" and "small matchmakers".

Once "kichik sovchilar" ("small matchmakers")-mostly women, complete their "mission", "katta sovchilar" ("big matchmakers")-mostly, men take their turn to contemplate wedding expenses and in some places the amount of *qalin*-money given to the bride's family. As a rule the bride's side expresses their consent by giving white fabrics. At the end of *"Fotiha toyi"* (the ceremony of engagement), based on mutual consent, the day of official wedding is fixed. Between fotihatoyi and wedding, matchmakers organize such ceremonies as "tovoq qaytarish"-the return of the large bowl, "korpa soldi" — laying blanket, "toq qiz", "qiz oshi (qiz majlisi)". *Nikoh* ceremony is conducted a day before or at the day of wedding in the bride's house (since recent times in the mosque near the bride's house). The groom with his close friend, uncle (or with another relative) comes to the indicated place. M*ullah* explains to the future groom responsibilities and rights of marriage and gets the girl's consent through her *yanga* (bride's representative). And only after that mullah reads"Nikoh Khutbasi" ("wedding prayer"). Before the groom takes his bride to his house, the following rituals and ceremonies are observed: *"kelinyashirar", "tosh talashar""it irillar" "chiroqaylantirar", "kampir oldi""kampir tush kordi", "soch siypatar", "qol qisar", "toshak*







toldirar" and some of them have been preserved until today. On the wedding day or slightly earlier, the bride's side (sometimes the groom's side too) conducts palov ceremony. The palov ceremony is conducted separately for men and women.
On the wedding day, both sides are gathered with their relatives in the wedding ceremony. The relatives come with presents and *toyona*s-wedding gifts. One of the biggest ceremonies after the wedding is "kelinsalom" ("the bride's greetings"). The purpose of the ceremony is to introduce the groom's relatives to the bride. The ceremony is conducted differently in different regions.

KELIN SALOM

One of the biggest ceremonies after the wedding is *"Kelin Salom"* (bride's greetings). The purpose of the ceremony is to introduce the groom's relatives to the bride. The ceremony conducted differently in different regions.

For instance, in Tashkent region and Tashkent city on the day after the wedding, the women who accompanied the bride and the groom's closest relatives are gathered. A special place is prepared near the gates of the house yard and the bride is brought to this place by her *'yanga's* (the bride's main accompaniers). The handkerchief (or small curtain) on the bride's face is dropped by the youngest children with the help of a wooden stick made of a fertile tree. This ceremony is sometimes called "yuz ochdi", or "yuz ochar". In the past after opening of her face, the bride gave handkerchiefs (embroidered by herself) and other presents to the children and relatives of the groom.

Once the bride greets all the relatives, there will be organized banquet for the guests. The ceremony was conducted the day after the wedding in the past; however, nowadays in some regions it is conducted at the night of the wedding. The main reason of this is not to bother the groom's relatives one more day.

The process of greeting the new relatives by bowing (with the curtain on her face) lasted for a long time. Namely, every time when a new guest, whom the bride had not met yet, comes to the house, this custom is conducted immediately. When visiting relatives, or in any occasion in *makhalla* (people's community) new brides repeated this custom.









O'TOV

O'tov — is the living place of Central Asian nomadic tribes. As it can be constructed and removed within a short period of time, it was evolved on the basis of long time knowledge and experience of nomadic tribes. Its rib structure is made of wood, and wooden pieces are combined with the skin, not by metal wire or nails. There are special holes for joining wooden parts of otov together. The ribs of otov are constructed in round shape and its outer layer is covered with felt (wood fabric). The interior is covered with various carpets and other covers.

Since otov consists of one big room, a meal is cooked and eaten, guests are met and people have rest in this very room. For this reason there are special parts separated for women and children, and for men. The parts made of bones, wood and other raw materials were made by the men, the objects necessary for outer and inner parts of it were made by women. Patterns of mainly plants and geometric figures are used in the decorations and objects made by women,

Necessary objects for otov are made of natural raw materials. Therefore it is warm in winter, cold in summer. The hole for opening and closing is set at the top of the pad to release the smoke from the burned fire and for better air circulation. The lower part of the felt that is wrapped around the otov during the hot summer days will cause the air circulation and the cooling down of the interior. At present such otovs can be met in shepherds of Surkhandarya and Kashkadarya regions of Uzbekistan and in Karakalpakstan. In canteens situated in Tashkent and in other large cities otovs are also being largely used.









SNOWDROP FESTIVAL

Boychechak (snowdrop) festival represents a ceremony, which is conducted among the Turkic people after arrival of spring, after *boychechak* (snowdrop) blooms. It also represents a festival, which is organized on the occasion of blooming of the first flower. And it is *Boychechak* (snowdrop) festival which stands at origins of such festivals as "*Lola sayli*" ("Tulipfestival"), "*Gulsayli*" ("Flower festival"). Analysis of the festival indicates that in the antiquity it embodied the struggle between winter and spring. Such festivals were organized in foothills, steppes and gardens. They were considered important in the life of the people. Therefore preparation for them was special as well. Indeed, preservation of word components in a relatively complete form, which is observed in this festival, acknowledges this fact. Initially organized with participation of adults, *Boychechak* (snowdrop) festival, later on acquired the form of children's folklore. In general, it is interesting to note that the traces of many forgotten festivals have been preserved in the form of children's folklore. Children gather snowdrops in groups from the foothills near the village. In this process a competition may be observed among the groups. The group, who brings snowdrops first to the village, wins the contest and gets the most of the presents and gifts.

As a rule, during *Boychechak* (snowdrop) festival children, carrying snowdrops, walked around houses by expelling winter from them. And the more solemn the ceremony was, the louder songs glorifying spring were performed, the faster winter left houses.

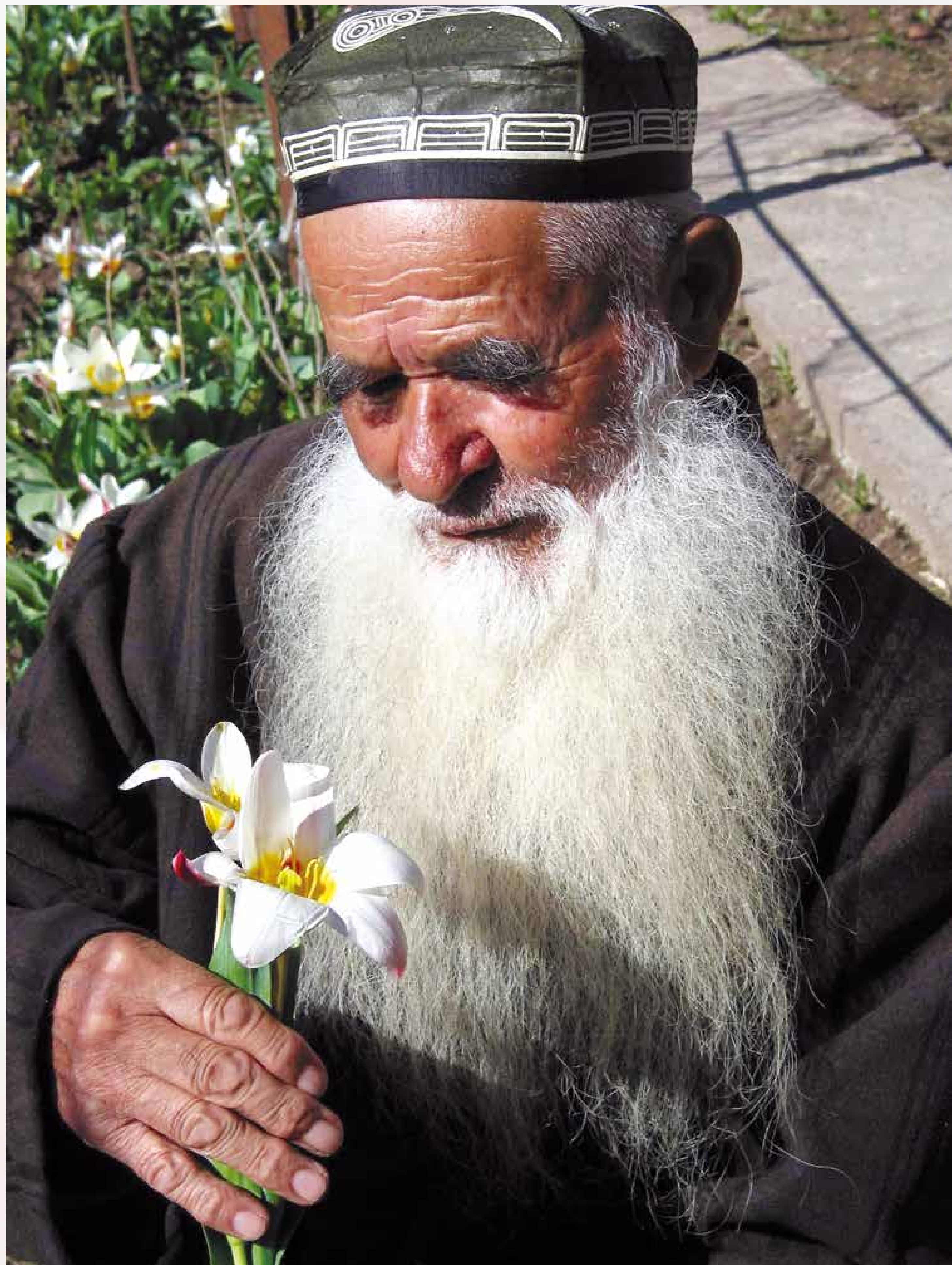
Qattiq yerdan qatalab chiqqanBoychechak
Yumshoq yerdan yumalab chiqqan Boychechak
(*Grown through the layers of the solid ground*
Rolling through the soft ground, snowdrop)

These words describe how difficult is growing through the hard ground to the Earth surface for the snowdrop.

It was believed that a snowdrop, which is a spring flower, brought joy, happiness and luck, abundance and grace to houses. The owners of houses, in their turn, gave presents to children, who brought snowdrops, and by expelling winter from houses, brought spring into them. To be happy by seeing snowdrops, passing them over one's eyes meant the triumph of spring and snowdrops, meant ending of winter and beginning of spring.

Imaging the nature as something that lives, considering that all the living dies in winter and comes to life with arrival of spring, interpreting this in the context of grim struggle between winter and spring — all these can be found in the practice of different nations of the world. Based on this distinct way of understanding the nature, these nations conducted their rituals by incorporating some magical features. In these rituals they demonstrated in a spectacular manner the struggle between winter and spring. In addition, it was popularly believed that spring's victory over winter in such struggle impacted the nature.

It bears mentioning that "*Boychechak*" (snowdrop) festival and the songs associated with it continue to be performed in different regions of Uzbekistan.



RITUALS OF RAIN MAKING

Rain making ritual is the ritual that is conducted when the droughts began. This ritual was known under such names as "*sust-khotin*", "*sutkhotin*", "*suvkhotin*", "*chalakhotin*".

The ritual of "*sustkhotin*" was conducted with participation of women in some villages of Jizzakh, Kashkadarya, Surkhandarya and Namangan regions of Uzbekistan. In contrast, in Shurchi and Kasan districts main participants were men. In accordance with the ritual, at a certain time 10–15 women put a dress of an elderly woman on a specially created dummy. Then, one of the women carried it, while the rest followed her. This procession visited each house in a village by singing a song of "*sust-khotin*". This was followed by watering of the participants of the procession by a hostess of the house and giving out presents. Whenever it was possible more children were attracted to the participation in the ritual because people believed that children's prayers would be accepted since they are sinless.

In some regions instead of dolls real elderly women participated and one of the women carried her, while the rest followed her. This procession visited each house in a village by singing a song of "sustkhotin". This was followed by watering one of the participants of the procession by a hostess of the house and giving out presents. Whenever it was possible more children were attracted to the participation in the ritual because people believed that children's prayers will be accepted since they are sinless. The ceremony ended by gathering the gifts and holding a *khudayi*(fiest). The songs that were sung in the ceremony mainly consisted of four lines. In the text mainly the melodies of addressing and exclamation were used, and they were sung in the chorus.

In "Sust Khotin" uzbek nation's labor experience of ancient time and desires are described in an artistic genre. In terms of its rhythm and artistic means it is learned as the event of oral folk art.

Even though it is not being held naturally, it took place from onstage performances, repertoires of folk ensembles, from the events, which are held on the occasion of Navruz festival. The song "Sust Khotin" is performed in concert programmes of folk ensembles and introduced to the textbooks of educational establishments, in which folk songs art is studied.





SUMALAK SAYLI (SUMALAK FESTIVAL)

Sumalak Festival is the ceremony that is massively conducted in the initial days of spring. It consists of several customs, associated with the main dish-sumalak. According to some sources, sumalak has more than 3000 years of history. It is the only dish, which is prepared without adding salt. Sumalak is a very nutritious, delicious meal which is abundant of vitamins. For preparing sumalak red wheat is cleaned and washed in cold water. Then it is put to stainless dish and soaked for three days. When the wheat flashes, it is placed on a clean floor 1–1.5 cm thick and placed in a light but not under direct sunshine. Until the wheat grows, it is watered every day. When the wheat grass is in the pin (about 3–4 cm), it is cut into piesces and separated from the wood.

The grass is minced or squashed and mixed with water and its juice is passed through gauze. In this way the juice is taken three times and it is kept in separate vessels. Cotton oil is spotted in the pot and cooled. Next, flour and the juice are mixed and boiled in a strong fire.

Then, the secondly separated juice is added, once it is boiled, the third separated juice is added and the boiling process is continued. To prevent sumalak's burning out, nuts or small, smooth stones of nut-size are added and mixed with a wooden ladle non-stop. It is the longest to prepare meal and it is regularly mixed during 22–24 hours so that it did not burn from the bottom,and stones and nuts are added. Once sumalak gets ready, its fire is extinguished and it is simmered in covered pot. Ready sumalak will be of brown color, thick like a slack and tastes sweet.

Expenses of wheat and other ingredients used in sumalak are covered by gathering money from households. Mainly women participate in sumalak cooking. The woman who is cooking sumalak should not only be a nice chef, but also should know ancient customs and traditions, songs and lapars, and should be honest in all spheres. Assistants of the chef should also be honest people. Because, there is such view that, while cooking sumalak, dishonest people's faces and eyes should not see it. Sumalak festivals are organized in steppes, gardens, small town squares, *registans*, markets, holy sites and *makhallas* (people's community) and last from one week to one month.

Sumalak is the king of the meals and constituted as delicious and tasty meal. It is prepared with participation of the entire makhalla. Before trying sumalak people, thankful of the fact that they survived until spring, prayed and asked for the good, successful and abundant year.

As a rule, various performances, feasts and songs accompanied sumalak festival. According to tradition, each person with a good intention had to stir sumalak that was boiling in the pot. Those, who were not lucky to do so, felt a bit upset.





In recent years, the habit of organizing sumalak festival with their neighbors and relatives by those people who has some desire, originated. The organizer is the person who has a desire of having a child, conduct a wedding, going to a long vocation and others, in the New Year.

On the eve of the Navruz, while cooking sumalak people forgot about their offences, quarreled people reconciled and it was believed that such a good deeds are happening because of Navruz and Sumalak. It bears mentioning that the traditions, customs and rituals associated with sumalak festival continue to be observed among the people of the present.

EID



In Islam, Ramadan and Qurban Eids are celebrated in Arabic as "Eid al-Fitr" and "Eid-ul-Adha". These two Eids began to be celebrated in the second year of the Hegira.

Eid is the Day of Recompense for the Believers of Allah, and their righteous deeds will be rewarded for the sake of Allah and the promise of Paradise. Eid is the day of pleasure in the hearts of our souls, contentment of the body, love of friends, renewal of love among relatives, siblings, help and generosity to each other.

After Eid prayer, parents, relatives, teachers and elderly persons are visited and their prayers are taken. The ill, people in need are also visited and they are shown generosity, old offences are forgotten , mercy and human relationships will be restored, and good deeds will be done. Gifts to children are shared. Such generous activities have become a tradition in our nation.

On the eve of the holiday streets, courtyards are cleaned, and in the morning of the holiday water is sprinkled on the streets, guests are expected, and relatives gather. Eid turns out to the day of mutual compassion. In the households various dishes, sweets and cookies are prepared and a festive table is decorated. A day before the holiday, food is distributed to neighbors.

Preparing for the days of Eid beforehand, wearing clean dresses and looking beautiful in these days is a custom. Besides, adhering to cleanliness, smiling, eating persimmon or sweets before the Eid al-Fitr, eating first from the meat of the sacrificial animal, going to pray by walking, coming back using another road, giving more charity, giving alms in namâz, and saying



takbîr while going to the mosque are constituted to be Eid rituals. It is wâjib to say takbîr or tashriq after the debt prayers in the Qurban Eid.

It is permissible to have entertainment and play some games at Islamic standards. The Prophet (peace and blessings of Allah be upon him) said: "There is a festival of every nation, it is our feast." (Bukhari, Iydeen, and others) The Prophet (peace and blessings of Allah be upon him), 16), and made it possible for Aa'ishah (may Allah be pleased with her) to observe those who were playing a spear in a mosque on a different day of worship (Bukhari, Iydayin, 2; Muslim, Solatul-i Iddain, 17).

RAMADAN EID (EID AL-FITR)

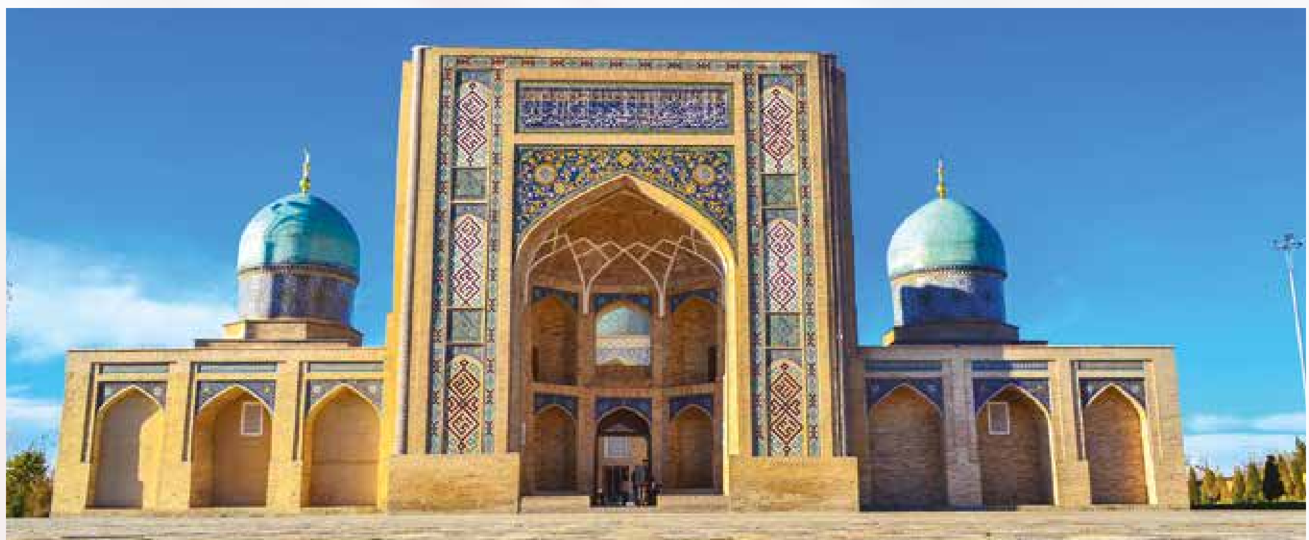
The fast of the month of Ramadan is the first month that the month of Ramadhan has been celebrated and the month of Ramadan is celebrated by the believers who fast this month. Therefore, it is also called "Fitr Eid" because it is given as donation al-fitr before Ramadaan Eid.

This holiday is celebrated with great joy and high spirit in our country. This is the day on which all the Muslims are fasting, the day on which mercy of Allah and the abundance of bounty is poured. The power of will of the person, who has been fasting for more than a month, becomes steadfast. The first day of Shawwal is celebrated on the day of Ramadān on the occasion of the feast of gratitude for the blessings of those who have enjoyed this blessed Eid.









QURBAN EID (EID-UL-ADHA)

Qurban Eid, which began on the tenth day of the month of Zulhijjah, is celebrated for three days, and it is called so because on this day an animal is sacrificed. Although the Hajj prayer was enjoined in the ninth year of the Hegira, Qurbon Eid and bringing a sacrifice were prescribed for the second year of the Hegira as it was prescribed for fasting and Ramadan. On the day of Ramadan, the believers celebrate the blessed month of worship and hope for the mercy of Allah.

At the Feast of the Sacrifice, it was recalled that Abraham was willing to sacrifice his son Ismael, Ismaels agreeing for such a sacrifice and ultimately they sacrifice a lamb for the sake of great devotion to God. Muslims celebrate these feasts and enjoy from the happiness of these two prophets who passed the test of Allah. Especially pilgrim hajjis enjoy the joy of this holiday more exciting than others.

When the Rasululloh of Allah (peace and blessings of Allah be upon him) came to Medina, the people of Madinah welcomed the blessings of Navruz and Mekhrijon and said, "Allah has changed these two days for the festivals of Qurban and Ramadan, which are even better days." Abu Dawood, Sunan, Salat, 245; Nasai, Sunan, Salat al-'Idad, 1).

"The first act we should do in these days is to perform namâz (Islamic ritual pray)" (Bukhârî, Iydaîn, 3; Muslim, Azhîhî, 7), we can say that Ramadan and Eid al-Fitr begin with the Eid praying. Moreover, the Day of'Arafah on the Feast of the Sacrifice is a special day, the Day of the Deeds, which is the most important pilgrimage, at Arafah. It is mentioned in another hadith that the carrying of the 'Arafat night is a special virtue (Ibn Majah, Siyam, 68). After Eid namaz, people who are obliged to do so bring sacrifices.

Muslims visit one another on this day, congratulate with Eid, eat and drink, and enjoy the sacrament. The Rasululloh of Allah (peace and blessings of Allah be upon him) said: "The Day of Arafah, the Day of the Sacrifice are the holidays of Muslims. These days are the days of eating and drinking! "(Abu Dawud," Savm ", 50; Tirmiziy," Savm ", 59; Nasai, Manasik, 195). Therefore, fasting on the first day of Ramadan and fasting four days during the Eid al-Adha is tahrimi makruh according to the Hanafi Madhhab, and according to the Shafi'i and Hanbali Madhhabs, is haram. The Maliki people, who followed the Shafi'î and Maliki's rules, said that it is not makrûh to fast on the fourth day of Qurban Eid. In the mutual greetings, the companions said, "May Allah accept from you and us too." (Ibn Hajar, Vol. 5, 119).

KNOWLEDGE AND PRACTICES CONCERNING NATURE AND THE UNIVERSE

Knowledge and practices concerning nature and the universe involve the knowledge and practices on harmonizing humanity with nature and universe. For example, predicting of tomorrow's day according to the end of today's day, predicting the weather in the next month according to the condition of the Moon, predicting future events from animals' behaviour, defining the place for wells or home construction, traditional knowledge and skills concerning professions (hairdressing, traditional medicine, architecture and water-supervising), various methods of cooking national dishes (*tandir kebab, ghilmindi, chopchima, bostirma, choponcha, khijjon* etc.).In the knowledge of nature and the universe, knowledge and experience of people on farming and cattle breeding play an important role, because our ancestors who were engaged in the early stages in gathering the harvest were busy with cattle-breeding and later with farming.

Nature is the entity which existed before humanity, and even after the appearance of mankind. It is a subject studied by natural science. Nature is subordinate to the laws, separately from the people and society. Man is part of nature. Human beings can not change the laws of nature, but can use elements of nature's laws to adapt the elements of nature. In the past, our ancestors understood themselves as a part of the nature, performing various rituals to prevent natural disasters and various caprices of the nature, and believed in the outcome of these rituals.

Human life depends on the harmonious state of the nature, and the biosphere. When these conditions are changed, the normal living conditions of a person are diminished, and environmental problems arise. Improper use of scientific and technological achievements can lead to the destruction of the biosphere. Therefore, it is important to be sensitive to the nature and use it effectively.

The experience gained through studying nature and the universe are the main factors in man's attitude to nature. Human activity in the Earth and in the universe is becoming more and more active.In pursuing the United Nations Sustainable Development Program, it is essential to rely on people's knowledge of natural and man-made world; sparingly conserving natural resources, avoiding unnecessary attacks on nature, and extending the life span of life on the earth in harmony with nature play a crucial role.



GARDENING

Gardening is the branch of agriculture in which different fruits, grapes and berries are cultivated. It serves to satisfy demand of the population for fruits and fruit products. Information about the gardening in Central Asia can be found in ancient Greek, Chinese and Roman sources which were written in the 1**st** millennium of BC. Central Asia is the motherland of many fruits. Through the centuries on the basis of the people's selection productive sorts of such fruits as apricot, apple, pear, nut, almonds, pomegranate and grapes were created. Majority of them in terms of quality have their own unique place in the world collection.

More thab 20 sorts of fruits and berries are cultivated in our republic. Seeded fruit trees, pome fruit trees, subtropical plants and berries took the main place. Autumn sorts of apple, rear and grape's autumn and winter sorts have economical significance. From time immemorial viticulture was developed in Tashkent and Samarkand regions and in Fergana valley. It has such directions as *xoraki, mayizbop* (best for raisin making), canned products and vine making. Fruits brought from tropical and subtropical zones, as lemon, orange, tangerine, eastern persimmon and others are being cultivated to increasingly planting areas. There are more than hundred specialized gardening communities. Total area of gardens reached 320 thousand hectares, aggregate fruit and grape harvest exceeds 833 thousand tones.

Uzbeks together with being the owners of rich experience, they also adhered to some traditions connected with gardening. For example if a child is born in the family, a habit of planting a tree became wide spread. In its turn cutting dried tree was another habit, as dry tree symbolizes a dead person. After cutting a baby's hair for the first time (this was done by the oldest family member) it was buried under the fruit tree. It was done so that the baby had many children in the future. Among people there was such belief if you cut one tree, plant two instead of that tree. For this reason love for trees was absorbed since childhood.



THE CULINARY ART

Uzbek National Meals differ from other meals with their charachteristic features. Kindness of our nature, abundance in different food products and Uzbek cooking which has been lasting from the centuries are our people's treasure and national pride. Uzbek cookery is distinct by special processing to the ingredients, usage of different techniques, equipments and other items and with the usage of peculiar dishes for food.

Prior to cooking Uzbek National Dishes, ingredients are processed and their taste is improved. One of such methods is slicing a product and processing it with salt and species. In preparing Uzbek national food such widely consumed ingredients as meat, flour, milk, *qatiq* (Uzbek yoghurt), beans, pea as well as fruits, vegetables, and grocery products are used. These ingredients are processed differently depending on the type of the food. In domestic preparation of national food pot and oven are used; as the source of heat — wood, coal, natural gas, special oven and others are used.

Present Uzbek cookery was formed as an impact of natural, historical and social conditions. As the result of cultural interaction of nations the line of ingredients used in preparing Uzbek National Dishes is increasing. Consequently, the kinds of national dishes are also increasing. We compare ancient and current Uzbek cookery with each other. In ancient cookery fish products were not consumed as much as they are consumed now. In some places of Uzbekistan meals were prepared without potato and tomato, whereas nowadays no food is prepared without these ingredients.

Uzbek national cookery requires learning of types of meals and conditions of their preparation and transferring them to the next generations. Otherwise, the meal loses its features of nationality and will be deprived of the ability of edibility. Not serving the food in specially outlined dishes, decreases edibility of the food.










KHALIM

Khalim is a thick meal, prepared from beef. In Bukhara and Samarkand regions it is also called "khalisa". Khalim is a seasonal meal and is particularly delicious when prepared from the new wheat harvest.

For preparing khalim wheat is damped and squashed with wooden hive, washed in cold water and soaked in warm water for 5–6 hours. In a hot pot meat is fried until it is red. Then to the ready wheat water is poured immediately and boiled slowly for 1.5–2 hours. After this step is completed, it should be mixed without stoping.

If the water evaporated before the wheat gets ready, hot water should be added in small portions. Once Halim's wheat is crushed and meat became thinner, its salt is adjusted, the fire is reduced and it is steamed for 2–3 hours. The meal is served on a plate and sprinkled with pepper and lavender leaves on its face.

In some places special toppings are prepared for khalim. The topping consists of fried and minced meat and boiled pea. In Uzbek traditional medicine khalim is recommended as a cure for diseases such as gastric and intestinal infections and colitis.



NISHOLDA

Nisholda is a national confectionery meal cooked in weddings, festivals, on eid and fest days.

Nisholda — is a white half-liquid product obtained by mixing the pulverized mass from the egg protains with caramel juice, roesemary root and etmak solution.

Rosemary roots are boiled in water, washed and cut. Then, it is heated in a stove with a slippery lid. Approximately one third of the pot is filled with rosemary roots. Periodically rosemary roots are also put into the pot.

It emerges after boiling two or three times. Ready solution is put into big wooden basin. Then it is filtered by passing it through 1 mm diameter hole. Under the same conditions, the roots left in the pot are boiled again for 6–7 hours. Secondary solution is put to the vessel, whose inner side is covered with ceramics. After the second and the third boiling, the solutions' concentration decreases.

After boiling for the third time the rosemary roots are cooled in cold water and taken away. The solution taken by boiling for the second, third and fourth times are less powerfull. The ready substance which has been filtered is wrapped with *lingup*.

In order to prepare caramel juice water is poured to the pot and mixed with sugar (300 gr water to 1 kg sugar), then citric acid (2/3 out of total amount) is added and boiled under +112 C. Ready juice is sieved and cooled until 55–60 C.

Frothed egg mass is prepared by whipping for 20–25 minutes. While whipping rosemary roots jelatine is added periodically and it is continued until stable, soft, foam mass is formed. Then caramel juice is added to the foamlike mass and vanillin and acis is added while whipping. Whipping is continued until it gets soft smooth form for about 10 more minutes.



TUKHUM BARAK, QOTIR BARAK

For preparation of *tukhum barak*, the dough is mixed in milk or in the egg, when it is dissolved and spread, rounded bits are cut off. Each piecse of dough is stacked by folding them twice, and crescent is made of collars without sticking to the edge. The ingredients are made of egg.

For this purpose, sliced onion is fried in melted butter and then cooled in the air. After that egg, salt and pepper are added and mixed.

One spoonful of this solution is taken, poured into crescent dough paste, and put into the boiling salty water. Once tukhum baraks rise to the surface of water, they are boiled two-three more minutes and sieved, put to the Khorezm plate called *badiya* and served with cream.

So that the tukhum barak became delicious and appetising, the egg yolk is added while mixing the flour. Then, the color of the egg dough will be yellowish and tasty.

Qotir barak is also prepared as tukhum barak. The ingredients should be hand-poured or chopped on the hasher, fried with onion and other spices, and placed in the prepared dough. Cooking process is just like the tukhum barak's preparation process.



MOSHKICHIRI

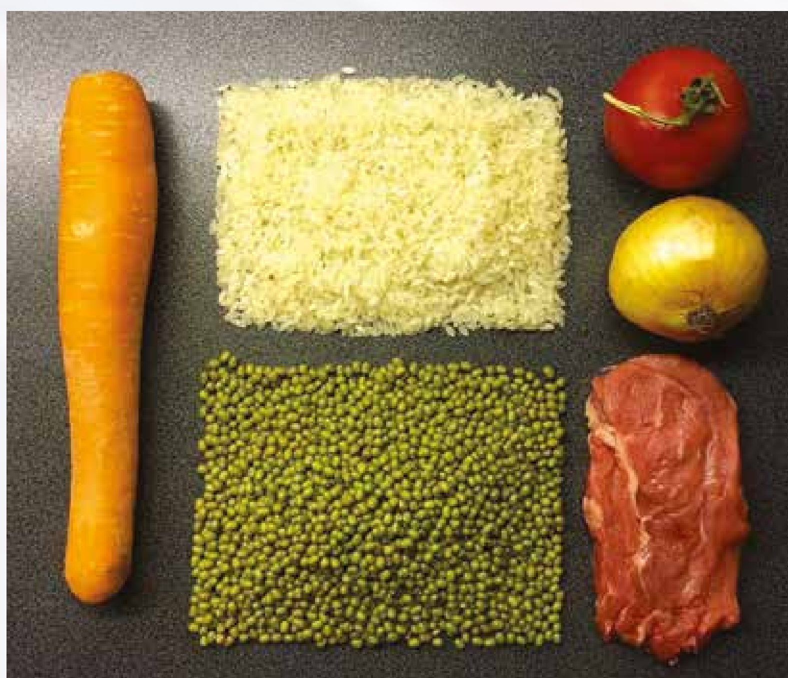
For preparing moshkichiri the onions are cut and fried during 5 minutes in heated oil. Then the meat is put to the pot (lahm meat, fat, gut, etc.). Once the meat products are roasted cold water is poured. After that, green beans are added and the boiler is slightly bated. Thus the soup is boiled about 30 minutes or more until all the green beans are opened. After all the bean has been fully opened, the rice is washed in a small bowl and added. After a while salt is added and the fire rised to an average level.

The pot is permanently mixed so that the containers do not get into the bottom. When the moshkichiri is slightly liquid, the fire is turned off and the meal is put to the bigger plate. a pre-made topping is put on top of it. To prepare the peanut butter onion sauce, finely chopped onion is fried until it is red and the onion turns brown.



Special attention should be given to the following when preparing moshkichiri:

- onion stain is the main ingredient in food. That's why in all dishes onion is cooked at low fire so the meal becomes delicious;
- after adding water to the meal control it until it boils, if the water overly boils, it can affect the taste of the food negatively;
- green mung bean should be added only in to the cold water because otherwise the bean may become firm and not open well in hot water;
- It is best to add the salt on the meal after the rice, as the salt may be exposed at all times, or some portion of the bean part may be opened and the rest may not be opened.



DOLMAS

Dolma — is a type of meal that could be prepared from various products. There exist cauliflower dolma, cabbage dolma Bolgarian pepper dolma, *charvi* dolma, spinach dolma, *kavatok (from the leaves of grapes)* dolma and other types of dolmas.

Cabbage dolma. After the bone is separated from the meat, it is minced and mixed with rice, minced onion, salt, black pepper, 2–3 tomatoes and one egg. Cabbage leaves are separated and put into boiling water for 10–15 minutes. When the leaves soften, it is wrapped in sliced ingredients for each. In the pot, bones, separated from the meat, and dolmas are put, water is poured over them and the pot is covered with a plate. Bay leaf and pepper can be added to the soup. Dolmas are boiled in medium heat, and then boiled for 30–35 minutes in low heat. Finished dolmas are served on a plate filled with the soup.

Bulgarian pepper dolma. The pepper is opened and cleaned from the seeds. Pepper is cooked as a preparation for the dolma. The peppers are filled with minced meat and cooked in the pot like cauliflower dolma.

Charvi dolma. Onions and various spices are added to the minced meat. Fat from sheep's liver is cut in 10x10 cm size. In the middle of each volume, 1 teaspoon of minced ingredients are put and wrapped. Then it is put into the pot, water is poured over it and cooked in a low heat for 1 hour. Ready meal is served in a dish or a big plate.

Spinach dolma. Large leaves of spinach are taken and cut in boiling water. Meat is prepared oilier than for other dolmas. Each spinach is packed with minced ingredients from a teaspoon. A plate is put on the bottom of the pot, then dolmas are put and a small amount of water is poured onto the bowl and cooked in low heat for 30–35 minutes. The dish is served in a plate with butter.

Dolma prepared from grape leaves (kovatok). Kovatok is a national cuisine which is cooked by wrapping minced leaves to young leaves of grape. Minced ingredients are prepared like in cauliflower dolma. Fresh grape leaves are washed in warm water, and then minced ingredients are put and wrapped in it. Kovatok dolma like spinach dolma can be cooked in pots or steam cookers. The cooking time is 30–35 minutes. Ready meal can be served with cream or butter on a plate.









SAMARKAND BREAD AND TRADITIONS ASSOCIATED WITH BREAD

In Uzbekistan breads differ with their variability. In Uzbekistan such types of bread as: *uy noni* (home bread), *obi non, shirmoy non, shirmoy kulcha, yoglinon* (oily bread), *jizzali non* (bread cooked by adding fried bits of fat), *piyozli non* (bread with onion), *qovoqli non* (pumpkin bread), *patir* non exist. People of different regions have their own bread making technologies and schools.

Zakhiriddin Mukhammad Bobur wrote about Samarkand the following "it has skillful bakers and chefs". Samarkand bread is famous for its delicious taste. Even at present, no one leaves Samarkand without buying Samarkand bread. Some people say that authentic Samarkand bread doesn't get spoiled until three years. It can be consumed even after long time by pouring water and heating in the oven.



In Uzbek families children were brought up in the spirit of respect for bread and not wasting it. Bread had never been put under the foot. Stepping the bread was the heaviest sin. Bread must not be eaten in the bedroom; the person who eats bread in bed was believed to behave deliriously in his dream. In all uzbek families, when guests come to a house, the most sacred product-bread was put in front of the guest face side up and in even amount as the sign of respect,. The bread was frittered by the oldest member of the family, or by the younger members, by consent of the elderly.

Cutting bread with knife or with other sharp instrument was considered as disrespect to this sacred food. Except mourning ceremonies, guests brought bread in all occasions and at the same time brought back bread from those ceremonies.

Once the sign of consent is taken from the bride's parents by the matchmakers, an old person who has several children and only one marriage, blesses the girl's and boy's destiny and fritters the bread, brought by the groom, in even amounts. This custom is called among Uzbeks "*Non sindirish*" ("bread frittering"). Frittering breads in even amount symbolizes the bride and groom's happy life together; the ceremony itself symbolizes the close family bond.







PREPARING DRIED FRUITS

Fruits and vegetables cultivated in Uzbekistan are distinctive with their taste. In particular, the degree of sugar is very high in them, which maintains sweetness of dried fruits. For this reason Uzbekistan is famous for its dried fruits. Traditional way of drying fruits (drying in an open air) is widespread.

Methods of drainage vary with the type of fruit. Sometimes, the same type of fruit is dried in different ways. For example there are such ways of raisin making (drainage of grapes) as: *avlon, bedona, garmiyon, sabza, soyaki* and others. In simple way of making raisin, grape is laid on the plastered square, on *bordon* or *buyra*. In this method, the grape dries duing 20–30 days. Grapes, dipped to an acid solution, dry in 7–10 days, in specially cooled rooms, it takes 4–8 weeks to dry the grape.

Apricot is dried in two ways; *bargak* is prepared from an apricot without stone, *turshak* is made of an apricot with stone. Turshak-is an apricot with stone, dried in the air. The apricots, whose stones difficultly separated from their fruit, and that are worthless for bargak, small apricot sorts (*qandtak, boboiy, oqnuqul* and others) are used for making turshak. Once harvest is gathered, it is cleaned and washed, laid to baskets or *bordons* and dried. In every 4–5 days they are turned up. In 8–15 days turshak becomes ready. In some places the basket with apricots is covered with fig's leaves and dipped to the hot water, so that caterpillar did not injure it. When smoked with sulphur during 1.5–2 hours, its quality increases and it gains color. Turshak consists of 40–90% sugar and 1.2–6.9% acids.

At present preparing sweetnesses from dried fruits is being developed. For example: sweetnesses with very appetizing appearance are being prepared by penetrating crushed dried fruits into the dried apricot or putting nuts or almonds inside them.













PREPARING CANDIES

NOVVOT

In such large cities of Central Asia as Bukhara, Samarkand, Khiva, Toshhovuz, Khojand, Kokand, Chimkent and Tashkent confectioners prepare different sweets (*obaki, kholva, novvot, pechak, pashmak, parvarda, nisholda*) and jams using honey, fruit juices; prepare ice creams mixing rose's petals with sugar.

Novvot — is colorless or yellowish candy, prepared from sugar syrup. It consists of large sugar crystals and is widespread in Near and Middle East. It consists 99.75% of sucrose (sugar substance). Humidity does not exceed 1%. Technology of novvot making is as follows: two shares of sugar and a share of water are slowly boiled in the pot (10kg sugar, 5 liters water) and juice is made. It is well mixed and boiled until appearance of blisters, the blisters are removed and boiling process is stopped. Eggs (to 80–100 kg sugar, 1 egg wound in 1 liter of water) are added to the juice and again boiled. Then, 3–4 lined white threads are pulled parallelto the special cattle. The tips of the threads are joined together.

The juice, which had been boiling, is poured into the pot in which threads were pulled. After one hour, stain is formed on the surface of the juice. The pot is covered with a special lid and left for three days in this condition. During this time around the threads crystals are formed and start to grow. After three days the lid is opened and the juice left in the pot is poured to another dish. It is used in preparing confectionary products. The novvot which is stuck to the bottom of the pot is also consumed. The threads with crystals are dried. Novvot is sold with this thread. This is called "*novvot duri*" ("novvot pearl") (consists 65% of pearl). Novvot can be consumed as daily sweets.



PREPARING SWEETNESSES

KHOLVA, PASHMAK

Confectionery, *shirapazlik* — is the field of crafts in which local sugar products, local sweetnesses and candies are prepared. Anciently it was developed in Eastern countries, especially in the Middle Ages it became widespread. Confectionery instruments such as cast-iron, copper pots, copper plate, bowl, wooden mixer, *chilchop* and scales; and such facilities as different sized hearths; separator of grape juice and others are used.

Kholva — is prepared by adding oil, sesame, nut, almonds, flour and others into the boiled syrup. In order to improve its taste cacao, cacao powder, raisin, sukaus, vanillin, lemon acid and others are also added. According to the ingredients, used in preparation, kholva is divided into such types as *bodroq* (fried maize) kholva, *maghiz* (kernel) kholva, nuts kholva, sunflower kholva, sesame kholva, peanut kholva, pashmak kholva.

In order to prepare *bodroq kholva* nuts are fried with maize and minced. Put to the specially oiled platter, poured with melted honey or syrup and thoroughly mixed. Then









spindled and pressed in 1 cm thickness and cut in a rectangular or diamond shape. To prepare *maghiz kholva* kernels of apricot, almond or sunflower are fried and laid in 2 cm thickness onto the oven trays.

Sugar is put to the bowl and over boiled syrup is poured flatly above the ingredients on the tray. Once the product cools, it is cut to the pieces of 4x10 cm with sharp knife.

"Lavz", "Toy" and "Sovunak" kholvas contain animal and sunflower oils, flour, syrup, whipped egg white and boiled *sovunak* (type of plant) roots are added.

One of the sweetnesses — Pashmak — is famous in the Central Asia from the ancient times. Pashmak contains sugar, vinegar, premium wheat flour and animal fat. The method of preparation: sugar and water









are put to the bowl (the proportion of water is 30–40% less than sugar's). The bowl is boiled non-stop. Boiling process continues (adding vinegar) until the humidity reaches 1.5–1.7%, then animal fat is added. Ready confectionery product is flowed, smeared in flour and processed by stretching until it takes form of fiber. Fibers gathered to the ball and cut in certain sizes.



NOKHOTSHORAK

Among Uzbek national dishes Nokhotshorak (pea soup) has its own place. Usually this meal is prepared by skillful chefs in big amount for the majority. Rarely Nokhotshorak was observed to be prepared at home as a family food. The main reason of it is that preparation of this food requires much time and effort.

At present the method of proper preparation of this food is preserved in Samarkand. Therefore, this meal can be tasted in special kitchens and bazaars (markets). Inviting special chefs to some family ceremonies and preparing nokhotshorak is also observed.

Even though Nokhotshorak is prepared from only pea, lamb and water; there is a secret of preparing tasty meal from these three ingredients and these secrets are being passed orally from generation to generation.

Pea is the plant, which is cultivated in hilly steppe zones and arid places. Once it is planted in early spring, it is not irrigated; but cultivated only by rain. As it is less fertile compared to other plants, it is planted in smaller amounts. In order to prepare nokhotshorak, ripen pea is taken, washed and soaked in warm water for 8 hours. Then it is soaked in saline water for an hour. After, it is washed once gain in cold water and then put to the pot with cold water together with lamb and boiled for 4 hours in low fire. Once the meat boiled enough, it is taken away to a separate dish; pea continues to boil.

Before putting nokhotshorak to the table, its pea, meat; onion and greens which will be added subsequently, are given in separate plates and its soup is given separately in bowls. While serving Samarkand nokhotshorak, the soup is poured over dried Samarkand bread, which is sliced in cubic form. Pea and meat are placed near it.









JIZZAKH SOMSA

The culinary art of different regions of Uzbekistan differ with their characteristic features. In particular, somsa (meat pie), which is prepared in Jizzakh city and region is famous with the name "Jizzakh Somsasi". The feature which makes it distinct is its size, the methods of dough preparation and the ingredients. Consumption process has different features too. Jizzakh somsa is consumed with potable oil and specially prepared juice, which consists of tomatoes, pepper and greens. As it is bigger in size than in other somsas, one somsa is enough for a person with medium appetite.

Beef and its inner fat, onions and species are added to Jizzakh somsa. Special dough is prepared in bigger size. One cured for certain time, pieces of necessary size are cut off from it. Pieces are flattened in certain size on a wooden plate and knotted after adding ingredients prepared beforehand. Knotted somsas are stuck into the heated handmade oven and cold water in small amount is poured above them. Then the oven's cover is closed and time to time opened to control the process of preparation. Once somsas turn red, they are torn off from the oven, put on the plates and served to eat.










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OLTIARIQ VITICULTURE

Oltiariq district of Fergana region is famous with the knowledge and experience of its farmers and gardeners. Because, the vegetables and fruits cultivated here are distinct with their taste and quality. Cucumber, radish and grapes of Oltiariq are especially famous. It is difficult to find a household without a grapevine. Because the population of this place knows how to use the land even if they have a very little territory for cultivation. They plant grapes and cultivate trees even in the territory between the walls of their house and the street. Gardeners from Oltiariq make up slightly less than 90% of all the grapes cultivated in Uzbekistan.

Richness of the knowledge and experience gained in viticulture is very important in making abundant harvest from grapes. Thanks to the weather conditions, the content of the soil, water and hard work of the gardeners, it is possible to make abundant harvest from small land.

Dozens of grape sorts are cultivated here. Especially such sorts as *kelin barmoq, khusayni, charos* and others are planted in bigger amounts. Gardeners are managing to harvest several sorts of grapes from one plant, because of grafting. Uzbekistan's grapes are famous for sweetness and grapes cultivated in Oltiariq are the sweetest of them.

As the traditions associated with grape cultivation are being passed from fathers to children, from masters to apprentices; and because of the progress made in the sphere, new sorts of grapes are being invented. Because of adaptation of grape sorts cultivated in other parts of the world to our natural conditions, enriching existing grape sorts is achieved.









POMEGRANATE CULTIVATION IN VARGANZA



Varganza village is situated in Kitob district of Kashkadarya region and it is famous for its pomegranates. Pomegranates, cultivated here are distinct with their appearance, taste and abundance of vitamins in their content.

Releing on the knowledge and experience of their ancestors in pomegranate cultivation Varganza gardeners manage to get abundant harvest. Image of pomegranate can be met in many objects and used as the symbol of productivity and prosperity and therefore it demands special attitude. There is no yard in Varganza without a pomegranate.



The natural conditions, water, soil of Varganza and farmers' rich experience, which is being passed through the centuries, is the reason of cultivating dozens of pomegranate sorts and sale of such pomegranates not only in Uzbekistan but in neighboring countries as well. Among these pomegranates it is possible to see pomegranates, starting from big and sweet stoned ones, until dark red and bittersweet types in different sizes and shapes.

Varganza population knows the ways of keeping pomegranate barks as afresh as they have not been cut. From the time when there were no modern cooling instruments in village conditions, up to nowadays, Varganza pomegranates exist in all seasons of the year. These informs about reaching perfection in the sphere of pomegranate cultivation and preservation.





BAKHMAL APPLES

Great experience was also gained in the field of gardening together with agriculture and cattle breeding in Uzbekistan. Gaining of the experience can be observed based on natural conditions, water, soil, weather and lifestyle in gardening. For example following regions are famous: Varganza (Kashkadarya) and Quva (Fergana) in pomegranate cultivation; Oltiariq (Fergana) and Parkent (Tashkent) by grape cultivation, Oltiariq by horse radish and cucumber cultivation and Samarkand regions by fig-tree cultivation. Exactly like this in Bakhmal district which is situated in mountainous territories of Jizzakh region, immense experience was gained by apple cultivation. The highest quality apples, which are sold in Uzbekistan's markets, were cultivated in Bakhmal. Bakhmal gardeners have been passing experience of taking care of an apple-tree and keeping the harvest from generation to generation. The guarantee of abundant harvest are the secrets of when and how to cut tree branches, when and how to water, which fertilizer to use, how much to use. Bakhmal has its peculiar experience and knowledge concerning with keeping apples. Several methods can be observed in terms of keeping apples. Some people prefer keeping apples in wooden boxes; others argue that apples should be kept in ordinary boxes, which are placed in well aired room, adhering to certain temperature conditions. In spite of existence of special cooled rooms, outlined for keeping fruits, in Bakhmal, people continuing keeping them in an old, traditional way.







TANDIR MEAT

Invention of fire played a significant role in the development of relationship between humankind and the nature. As a result of invention of thousands of ways of cooking meal on fire, meat became the food product, which is consumed all over the world.

Despite emergence in very ancient times, the meal called *'Tandir go'sht'* (Oven Meat) it became wide spread among southern part of Uzbekistan among people whose ancestors were from nomadic tribes. Even though it seems easy to prepare this meal, tandir meat, that is prepared in Surkhondarya, Qashqadarya, Samarqand, Navoiy and in some mountainous regions of Jizzakh differs from meat prepared in other regions with its taste and appetizing appeaeance .

As a rule, tandir go'sht is prepared from newly slaughtered sheep (ram) or castrated goat. The meat is melted into big parts and mixed with salt and species and cured for some time. After some time, it is put to special oven which was specially installed for this purpose. The oven is heated and its brass is gathered into one place. Metallic or ceramic dish which is full of cold water is placed on the brass. This helps the meat not to become solid, but mild.

Once the meat is hanged on, odorous fir tree branches are also hung among them. Then all the holes of the oven are closed and plastered in order to keep inner temperature. In approximately one and a half hour (may vary depending on the amount of the meat and to the age of the cattle) the tandir meat gets ready and can be consumed.

In the aforementioned regions of Uzbekistan, there are special dining rooms and famous chefs who prepare tandir meat. The secrets of preparation of this meal are being passed from generation to generation.









CATTLEBREEDING

A cattle breeding is the composition of experiences associated with breeding horses, bovine animals and other domestic animals. It is one of the ancient activities dealt by Uzbeks. A cattle breeding was one of the main activities in mountainous, submontane and steppe areas of Uzbekistan. The essence of traditions and ceremonies, associated with cattle breeding and goals, pursued by them, were always the same — they were aimed at breeding animals, protecting them from various diseases, predators and thieves, preventing their loss, etc.

Before Uzbek people used two calendars. As such, agricultural year begun from 22nd March, while cattle-breeding year-from 16th March. Every year, before putting cattle to mountain pasture, shepherds used to make a sacrifice to "holy" protector of shepherds, Choponota, and protector of cattle, Zangiota.

In the ceremony "Darvishona", which is conducted by people of the mountainous and steppe areas of Uzbekistan, shepherds who will breed the cattle from spring until late autumn were appointed and the amount of money, that will be paid to them is determined. During the ceremony the amount money paid for the lost animals and the cattle's going to the mountain and return dates were arranged.

Indeed, it was believed among cattle breeders that each animal has its own protector, to which, once a year a sacrifice needs to be made. Thus the protector of sheep was Choponota, of bovine cattle-Zangiota, of horse-Qambarota, of goats –Chighatoy ota.

Among Uzbeks it was considered as grievous sin to kick any type of domestic animal (be it horse or cow, be it sheep or camel). Moreover, there was a belief among the Uzbeks of Khorezm, according to which it was even prohibited to throw the camel wool under one's legs.

Relying to his own experience cattle-raiser decides himself when to take the cattle to pasture and when to return, when to cut animal wool;

At present more than 80% of rural population of Uzbekistan is busy with domestic cattle breeding than and as a result, the population of the country satisfies the needs of the country for meat and diary products. Experience and knowledge associated with cattle breeding are being passed from generation to generation and being enriched with new knowledge.









CULTURAL SPACE OF NUROTA



Similar situation can be observed in all territories of Uzbekistan, where peculiar cultural space is preserved. It can be met: the existence of flowing water and spring as well as confortable natural conditions for human living in all of these places. Nurota is also one of such places where exists very abundant spring, even if located a bit far from residential areas. Suitability of the nature for human survival created favorable conditions for people living permanently for thousands of years in this area.

There are some assumptions about the name of the place is connected with the rays coming out of the spring. The word "*nur*" means ray, *"ato"* means existance. Initially the place was called "Nurato", subsequently it changed to "Nurota".

In the territory above the spring, ruins of ancient castle are preserved. Local people call this castle as "Castle of Iskandar", "Castle of Makedonskiy". According to historians the castle from which the whole Nurota region is visible and observable, was constructed in this hill in 2nd and-3rd BC.

Nurota's name became famous in the world thanks to Abulkhasan Nuriy (pseudonym Nuriy was given later) who came to Nurota from Baghdod in 957. This person was one of the ambassadors who was sent to propogate Islam and subsequently served for sustainability and the acceptance of Islam in these territories.

The water of Nurota spring is 19.5 degrees both in winter and in summer and the fish, which is not eaten by the local people live there. It is used to heal many diseases because of existence of more than 20 types of minerals in this water it. Because of the microelements in the water, the fish live there without any additional food.

Pilgrims from all regions of Uzbekistan and from neighboring countries, come to heal their diseases to "Castle of Iskandar" and to Nurota spring. In spite of the fact that Nurota is located far from residential areas, many pilgrims come to visit it. Because of this reason, people lived here permanently and a special cultural space was formed in this place. In its turn, this is reflected in the people's lifestyle, gardening, agriculture, cattle breeding, handicraft, culture, art and mentality.











KNOWLEDGE AND PRACTICES CONCERNING TRADITIONAL CRAFTSMANSHIP

Craftsmanship has been existing since long time as the tradition of producing small commodities and the process is based on individual and manual labor using simple labor tools. It often plays an important role in the national economy of relatively less developed countries.

Craftsmanship has gradually evolved from human farming and cattle-breeding in the development of human activities, in the development of technology throughout the various socio-historical epochs, subsequently divided into a variety of specialties (ceramics, carpentry, blacksmithing, embroidery, leather making, sewing, weaving, jewelry art, painting, ship building, tunneling, etc.).

Craftsmanship is based on the availability of natural resources, for example, weaving is developed in the areas, where cotton and cocoon exist, in Rishton, which is abundant in quality raw materials ceramics art, and in places abundant of wool and leather, textile weaving and afterwards leather processing are developed, and so on.

Traditional craftsmanship has a great history in Uzbekistan. Its diverse trends are connected with the transformation of our ancestors into a more permanent way of life.

During the Neolithic era in Uzbekistan, the art of ceramics and textile weaving emerged (Chust culture in the valley, Kaltaminor culture in the Khorezm oasis, Sopollitepa in Surhandarya and others.). From the 2nd century BC, the Great Silk Road was of great importance in trade in craftsmanship. In the 9–10th centuries large craftsmanship centers appeared in Central Asia. Silk fabrics, carpets (Urgench, Shash), silk (Marv), copper and iron tools, knives (Fergana), silk fabrics and glass















products (Bukhara) became widespread. In the 13th century, the invasion of Mongols struck the craftsmanship. The emergence of the Temurids state had a great positive effect on the development of craftsmanship.

All kinds of crafts in Central Asia were preserved until the 20th century. Craftsmanship played an important role in the foundation of cities such as Bukhara, Samarkand, Margilan, Kokand, Khiva, Tashkent. However, as a result of the collapse of collectivization, private property and industrial acceleration, craftmanship was severely damaged.

After Uzbekistan gained its independence, a new era in craftsmanship began, and national craftsmanship restored on the basis of market rules. As a result of the privatization of the first of the local industrial enterprises in Uzbekistan, small state enterprises have been transformed into craftsmen 's private enterprises, and new handicraft enterprises have been opened. Craftsmanship started to work not only for the domestic market, but also for export. The organizational form of craftsmanship has also changed: a small family enterprise has developed in the form of individual labor activity.






The national craftsmen can be divided into the following directions, depending on which raw materials they use.

1. Working with clay
2. Working with plaster
3. Metalworking
4. Stone processing
5. Working with fabrics
6. Woodworking

The Decree of the President of the Republic of Uzbekistan of March 31, 1997 “On measures of state support of further development of folk arts and crafts” and other events played an important role in restoration and further development of craftsmanship in Uzbekistan and restoration of its forgotten species.In accordance with the Decree, individual craftsmen, who are engaged in business, have been exempt from all taxes and have the right to freely sell their products in Uzbekistan and other foreign countries. As a result, nowadays in Uzbekistan, forgotten and being forgotten types of craftsmanship have been restored and further developed.

GANCH CARVING

Ganch carving is one of the traditionally developed artistic handicraft art. It is used in decorating and plastering walls and ceiling of the houses, making architectural details, creating decorative shapes and curved ornaments and images. From time immemorial, it has been used for decorating palaces, *madrasah*s, mosques and residential houses of rich citizens. Its main centers were located in Khiva, Bukhara, Tashkent, Samarkand, Andijan, Namangan and Kokand. There are two types of decorating in *ganch* carving: *ganch* decoration is carved on the plasterwork or decoration made with the form is installed on the surface. Making the decoration using the form (mould) gives an opportunity to make them in a large scale. Nowadays many enterprises produce ganch ornaments in big amount with the help of forms.

Abundance of ganch in the territory of Uzbekistan and its easy usage was the reason of the development of this branch and it's formation as special profession from ancient times. The branch was developed by organically linked with the creation of majestic buildings, development of architectural applied and fine art. From time immemorial *ganch* was widely used along with stone, brick, ceramic and wood. *Ganch* carving schools are divided into: Bukhara, Samarkand, Tashkent and Khorazm school of carving. Each school has it's own direction. According to the meaning the *ganch* ornaments can be divided into plants, geometric shapes, flower girih, symbolic and others.

By the 1990s a distinct school of *ganchkor*s (*ganch* carvers) got formed in Tashkent, which participated in finishing the interiors of various buildings as "Turkiston" palace, "Navruz" Marriage Palace, buildings of "Oliy Majlis" and Stock Exchange Center, as well as in various theatres, subway stations and other buildings of independent Uzbekistan.

At present *ganch* carving remains one of the leading types of folk decorative and applied arts of Uzbekistan, and its role increases in designing the architectural buildings. In addition, contemporary *ganch* carvers of Uzbekistan are working on decorating interiors of various buildings located in foreign countries (for example, in Kazakhstan, Tajikistan, Russia, Ukraine, Germany, France, Malaysia, etc.).









CARPET MAKING

One of the labor-intensive artistic crafts in Uzbekistan is carpet making and felting, the traditions of which go back to the ancient times. Cattleman has been rich for wool products and they mostly used wool of sheep and camel since olden time. Handmade carpet making is laborious work and it demands from the weaver great effort, taste and skill. In pre-Mongolian period carpet items produced by Turkic tribes of Oghuz origin were especially popular. Later, during the epoch of Temurids, it is possible to observe active interaction of Iranian and Turkic carpet-making traditions.However, starting from the XVI century carpet items produced by Uzbek tribes from Dashtiqipchoq became widespread in Mawarannahr. In general, it could be told that this kind of historical symbiosis of carpet-making traditions of different Turkic peoples constitutes (forms) ethno-cultural basis of national carpet-making of Uzbekistan.

Carpet of Uzbekistan, in terms of execution technique, can be divided into the following techniques:

1. Making felts by pressing wool.
2. Making fabric carpets (*janda, alocha, arabi* and others) on the technique of weaving fabric from wool yarn.
3. Making feather carpets with complex ornaments.

One of the complex types of carpet making is making feather carpets. They are created by making knots from yarns and obtained amazing ornaments. The edge of the knot is placed on the right side of the fabric and cut off. Weft yarn is led after each line and fixed to previous yarn. Then the carpet is washed with special chemical substance. Carpets were made in different sizes. Accuracy of the pattern, beauty of the carpet and harmony of the colors of Central Asian carpets increased their value. Various types of carpets are made in different regions of Uzbekistan. Carpets produced in Andijan and Samarkand as well as carpet items used in decorating Karakalpak *yurt*s were the most popular ones. In carpets of Andijan, as a rule, central area is ornamented with repeating cruci form motif, the edge — with a leading motif called "wave". From among piled carpets of Samarkand, high-piled fluffy carpet called "*julkhirs*" (a bearskin) stood out with its originality. Carpets in different form and design are used in household, but mostly they are intended to be a good present. Nowadays, as a kind of traditional handicraft carpet making is developing in governmental and private enterprises.









DOPPIDOZLIK (SKULLCAP EMBROIDERY)

Doppi — in Turkish language means high, ledge. Doppi differs in terms of form and décor from one region to another, for e.g. in Surkhandarya region people call *doppi* as a cap, people of the *lokay* tribe call it *"takya"*or *"takiya"* but Khorezm people call it "takhya". As a valuable cloth it is kept above all other clothes.

The history of creation of *doppi* dates back to ancient history. The pictures of the skull-caps can be seen in statues, coins and on the pictures painted in the miniatures of the middle ages.

Skullcaps are made predominantly by women. Each craftswoman tried to make unique and new pattern of the skullcap. Therefore, Uzbek skullcaps differ with their unrepeated ornaments of roses, carnation, blue flag, tulip, quail grass, almond, pepper, almond flower, peacock, cock and parrot.

Mainly white, black, green, red and dark blue fabrics are used for the skullcap. Skullcaps are different and designated for man, women, children and old people. Depending on the style, a skullcap can be quadrangular or cone shaped.

Skullcaps are mainly made using white, black, green, red and dark blue fabrics and decorated with "*Iroqi*", "*Bosma*", and "*Piltadoz*" embroidery. Margilan, Chust, Andijan, Tashkent, Samarkand, Bukhara, Boysun, Shakhrisabz Skullcaps are well known in Uzbekistan. Chust doppi is made of dark green silk or satin with 4 wedges. Margilan skullcap is similar to Chust skullcap with form but varies from with one color flowers (comparatively thin and long pepper form). Velvet skullcap of Tashkent is made of one color velvet and Skullcap of Bukhara can be one colored or embroidered with flower. The skullcap of Bukhara is made by varicolored silk yarns, embroidered using *Yorma* (one of the kinds of embroidery) style and added fringe. Iroqi *doppi* became traditional in Shakhrisabz and popularized to other regions of Uzbekistan. Later masters of each region began making their own decoration techniques which is specific to their region.











WOOD CARVING



Carving is ancient and widespread type of practical art which demonstrates an art of making artistic forms by carving and cutting wood, ganch, metall, stone, bone, terrakota and other materials. This art is used in order to make different objects and instruments more delicate, to decorate buildings and in creating sculptural compostions of small size. An independent genre of carving is glyptics; it has such types as wood carving, ganch carving, metall carving and bone carving depending on the raw material used.

In Uzbekistan carving had been developed since ancient times. People of the primitive society created necessary weapons from wood, bone, animal boughs and "decorated" them, carved various symbolical lines and signs, drew pictures to stones (rock paintings). The image on the animal bough and piece of bone which was found from Oqtom and Quyi Mozor (located in the south of Uzbekistan) belongs to 5–6 century BC. Foundations of Fayoztepa, Qoratepa and Ayritom are the examples of monouments which were made of marble and decorated with carving art.

In central Asia Carving existed in three directons: *naqsh* (pattern) carving, themed (images of people and animals) carving and complicated compositions with the combination of themed carving.

There are four main carving schools in Uzbekistan and they differ with their styles and directions:

1. Khiva wood carving differs with the compactness of patterns, insufficiency of zamin, density of sprouts.
2. Compactness of carvings, complicatedness of the naqshs and frequent usage of flourish naqshs are distinctive features of Samarkand wood carving school
3. In Tashkent carving school carvings are several-layered, carved in a medium depth and scientific, geometrical and symbolical patterns are used frequently.
4. Kokand wood carving school differs with majesticity, largeness, depth of carvings and with their several-layeredness.











JEWELLER'S ART

Zargar — is the master who makes jewellery products. In the past jewellery products were made only for leaders of tribes and their wives, so that they could stand out from other members of the tribe. These jewelleries were made of stone, bone and wood. In this way the masters who make such kind of products came into existence. They were the ancient representatives of present *zargars*. This art requires attention, love, patience and research from the jeweler at the time when the new styles of jewellery making were originating.

Depending on the functional purpose and technological style jewellery can be divided into several typs. The group of jewellery used for adorning head, forehead and temples include *takya-tuzu, mokhitilla or tilla-qosh, toj, bodom-oy, zulfitilla or zulfizar, bibishak, ot-tuyoghi, tillabargak, tosaukele, shokila, gajak, qosh-duo*, whole-nail, half-nail, earrings, *gulband*, bracelet, ring, etc.

At the end of the XIX century and at the beginning of the XX century among the Central Asian Khanetes jeweleler's art developed significantly. In many cities, for instance in Khiva, Bukhara, Kokand, Samarkand, Qarshi, Shakhrisabz, Tashkent, Andijan, Urgench, Nurota, Kitob, Chust, Asaka, Gijduvon and Margilon; skillful jewelers were trained, and they lived as a makhalla (jewellers' communities). Contemporary jewelers are restoring styles and traditions of jewellery making mainly in two directions.At present ancient traditions of jeweller's art are being revived. A. Khaydarov (jeweler from Bukhara) and his apprentices try to preserve old traditions of jewellery making as much as possible. F. Dadamukhammedov and his apprentices as well as G. Yuldasheva, representing jewelers of Tashkent work in compliance with folk traditions.

Jeweller's residing in another places nowadays are creating new examples of jewellery masterpieces developing their art, effectively using the best ancient traditions and spreading their rich experience.













GOLD EMBROIDERY

Zardozlik — (Gold embroidery) is one of the most ancient types of handicraft, the profession of embroidering with golden thread. In Farsi it means "zar" — gold, "dozi" — sewing. Mainly it was an occupation of Bukhara population.

In gold embroidery such fabrics as velvet, silk, cloth and leather are embroided (the images of flower, pattern or a picture) with golden or silver thread. In embroidery sometimes metal, stone or glass beads are used. In forming the shapes such styles as *zardozi, zamindozi, guldozi*, *birishdozi* and *pulakdozi* are also used. Among the patterns of *handasa* and plants, used in this profession, as the most beautiful ones considered *davqur, darham, donacha*, *bodomiy, butador* and others.

In gold embroidery such instruments as hoop, scissors, thimble and needle are used. In gold embroidery such fabrics as velvet, (imported or local) silk, satin, muslin, broadcloth, wool, leather and local half silk fabric called "*alocha*" were used. Various types of metal threads served as primary materials.

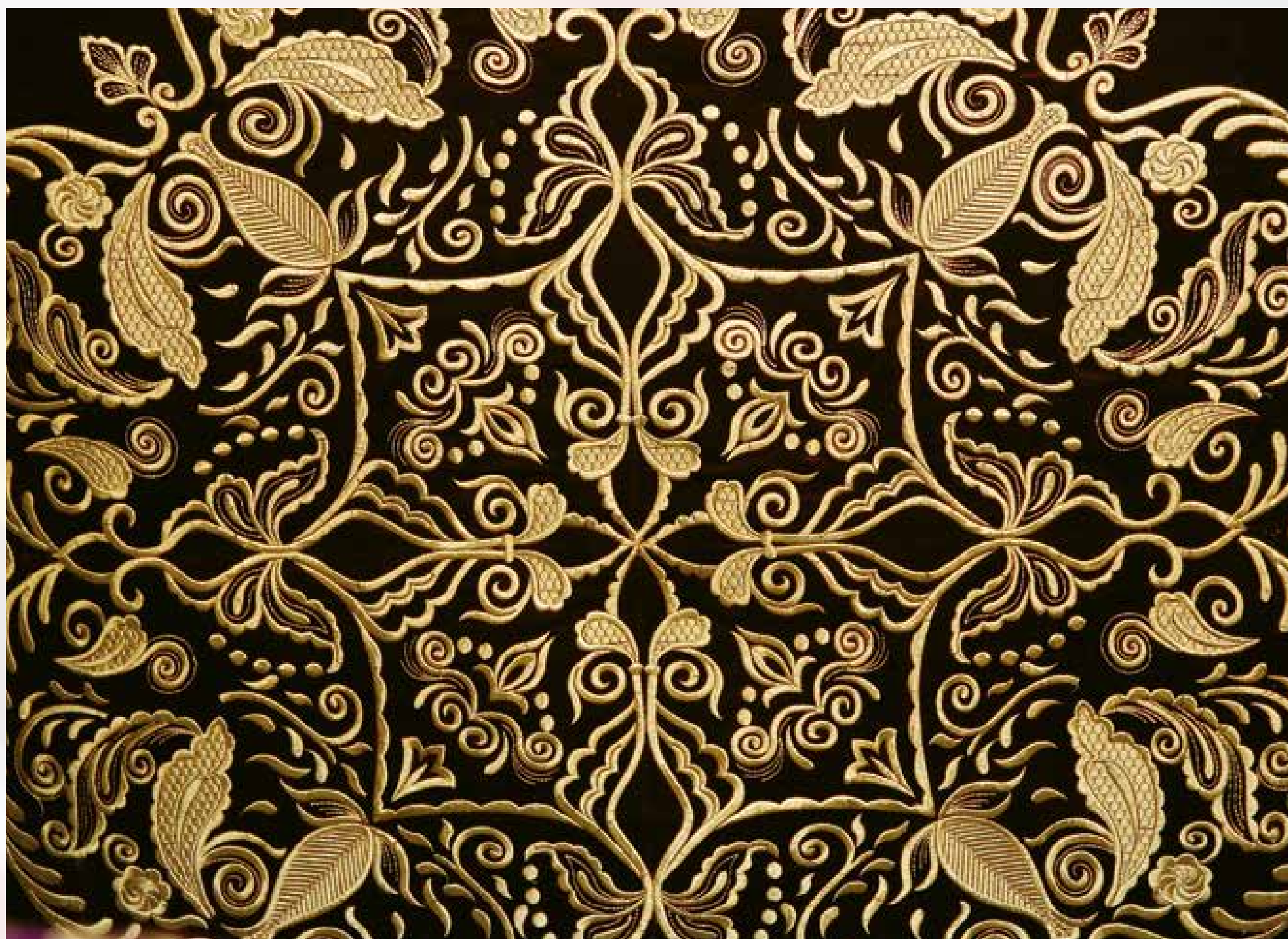
Its formation goes back to ancient history. At the end of the XIX – beginning of the XX century Bukhara was the center of crafts associated with gold embroidery. Notably, at that time men mostly dealt with gold embroidery. But in some cases, when there were more orders than expected, women (who were close relatives of gold embroiderers) could also assist them.

In the beginning of the XX century specific school of gold embroidery was created in Bukhara, Samarkand, Fergana and in other cities of Uzbekistan. Zardozi clothes, which were prepared from precious fabric became widespread among different layers of the local people. This clothes were mainly sewed for the servants of Emir's palace and for local rich people.

Subsequenly,as the people's household demands increased, gold embroidery clothes started being prepared for all the layers of population. During that period many household items were embroidered with a help of gold and silver threads. These were *chimildiq* (a curtain, which divided room into two parts), *joynamoz* (prayer rug), *takhmonposh* (cover for bedclothes), small items as sacks (for money, tea and stamps), sheathsfor knife andindividual parts of horse munitions (*zinpush* (saddle-cloth), *dauri* (horsecloth), *yolposh* (coverlet for saddle)). At present, decorating huge objects such as thematic panel, theater curtains, as well as gift items, needle cases, glasses cases, cosmetics handbags with gold embroidery are very popular in Uzbekistan.

Bukhara, Andijan, Namangan, Fergana, Tashkent, Samarkand, Urgut, Qarshi, Jizzakh cities and Surkhandarya region are the centers of the modern gold embroidery. Bakhshillo Jumaev (Bukhara) is considered as the most experienced and the most skillful master. Among the representatives D.Tosheva, M.Khabibova, V.Sadullayeva (Bukhara), M.Fakhrieva (Samarkand), S.Sarimsoqova (Jizzakh) are the masters of this ancient tradition.











ENGRAVING

Kandakorlik (Engraving) is the art of carved processing metal items. Archeological findings indicate that this type of craft has existed in the territory of Uzbekistan from the very ancient times. This fact is testified thanks to the unique bronze items from Sopollitepa and Jarqorgon ancient sites (related to the V–IV century BC), ritual cauldron of saka people (related to the XV century BC), soghdian items made of gold and silver (V–VIII centuries AD), the work of artistic engraving of Mawarannahr made of bronze and copper (IXbeginning of the XIII century AD) and gold, silver and bronze dishes, related to the Temurids epoch.

Main centers of engraving were located in the cities of Bukhara, Khiva, Kokand, Samarkand, Karshi, Shakhrisabz and Tashkent.

Initaially the images of the legendary heroes, after the invasion of Arabs, khandasi patterns (decorative arabian script), subsequently in artistic engraving decorative(deep engraving (*kandakori*) as well as shallow engraving (*chizma*) patterns became widespread.

Among engraved objects such objects as jugs for water and tea; all possible cup-shaped vessels for water, milk, fruit juice, beverages, sweets and fruits;trays; buckets; vessels for keeping food; scoops for water; braziers; cases for ceramic bowls;vases; wash-basins; containers for keeping small coins; caskets; devices for smoking; snuffboxes; writing utensils (such as pen cases, inkpots, lamps); ritual-related items (bowls for alms and censers, hunting drums), etc can be met. Aforementioned objects are used in weddings and in religious holidays.

Widespread ornamental pattern called "*islimi*" (a curly vegetative pattern), has various versions. Geometric ornamental



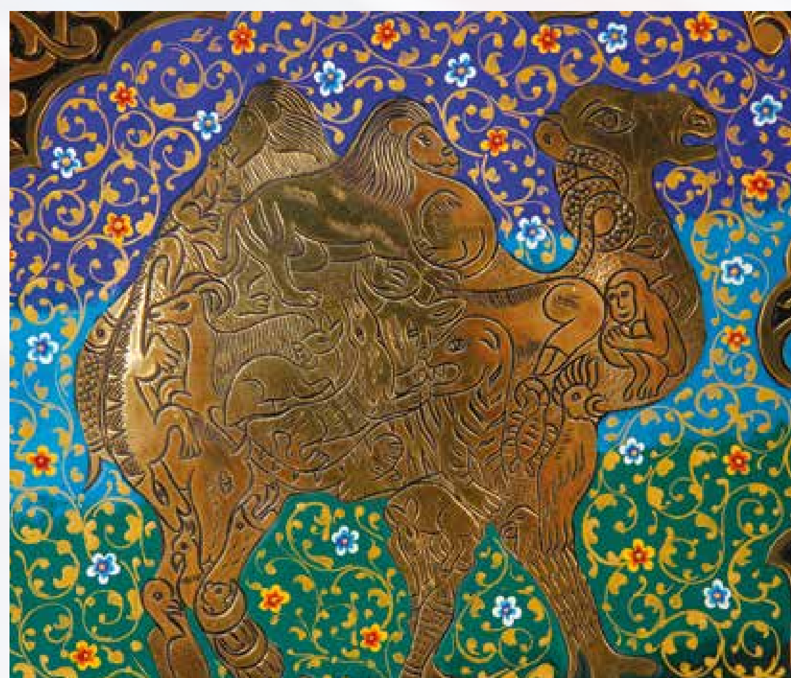
pattern called "*girih*" is also used widely by engravers.

From the beginning of the 1970s the number of masters and centers of engraving sharply reduced. Production of engraved items suspended in many centers of Uzbekistan. At present, however, centers of engraving are being revived and the system of apprenticeship is being re-introduced. Nowadays, the masters of traditional engraving work in such cities as Tashkent, Shakhrisabz, Kokand, Fergana, Bukhara and Khiva aredeveloping and transmitting tradition to the younger generation.









EMBROIDERY

Kashtachilik (Embroidery) — is the profession of embroidery, one of the ancient branches of applied art. Emergence of embroidery is connected with the appearance of dressings and sutures in the clothes made of leather.

Embroidery is done by hand (with needle, hook needle, hook with an awl) or by machine mainly on fabric (gray, satin, cotton, silk, velvet) and leather (boots, makhsis, knife and others). Main embroidery motifs are symbols of cosmogonic origin (i.e. sun, moon, stars in the form of large and small rosettes), vegetative and geometric patterns, stylized images of animals and birds. Embroidery is done by fixing beforehand prepared measure of flower, image and pattern with different seams. In this threads made of wool, cotton, silk, linen natural and artificial fibers, metals (gold, silver) are used. Besides, pearls, fine, piston, sometimes precious stones and coins are also widely used. Embroidery is also used in sewing *quroq* (textile products sewed of pieces of different fabrics) from Fabric, fur, leather.

Embroidery objects (*suzani, palak, choyshab, gulkorpa, kirpech, dorpech, zardevor*), clothes(*dress, skullcap, jacket, forehead bandage, belt)* are widely used in household. Embroidery seams and variety of Embroidery styles show Uzbek embroiders' great art.







For example products of Nurota, Bukhara and Samarkand were embroidered with *yorma* seams whereas in Shakhrisabz it is done by *yorma, qandahayol, iroqi* seams and in Tashkent mainly with *bosma* seam.

Mailnly women were occupied with embroidery. Embroidery was spread in large commercial cities and villages, in ancient centers of e of Uzbekistan. It did not exist only in Khoresm.

Hand-embroidered items from these regions are intended for usage in daily life and make up part of bride's dowry. Most interestingly, the bride must sew these objects.

Large-sized decorative embroiderycan be divided into several types:

- wall-mounted panels (suzani, nimsuzani, oypalak, zardevor, dorpech or kirpech),
- embroidery used for decorating upper parts of walls *(ruyidjo*, *joypush yakkandoz*, *gulkorpa,choyshab*, *takyanpush*),
- table-cloth-*sandalpush* (coverlets for sandal), *joynamoz* (prayer rugs) and others
- Embroidered items of small size are represented by sacks for keeping mirror and comb (*oyna-khalta* and *shona-khalta*),
- Clothes — skullcaps (*doppi*), towels and waist kerchiefs (*belbogh* or *qoziqlungi*) and others

At presnt traditional embroidery is the profession which is widepsread in Kashkadarya, Navoi, Samarkand and in Surkhandarya regions.



NUROTA EMBROIDERY

Even though embroidery is widespread in different regions of Uzbekistan, Nurota embroidery is distinct with its peculiarity. Even at present, girls, who were born in Nurota learn secrets of the embroidery, starting from the day they learnt how to handle a needle. Elegance, uniqueness of the patterns and flowers are the features that make Nurota embroidery exclusive. Embroidery art is passed in the family from mothers to daughters, from mothers-in-law to daughters-in-law. It is believed that dowry of Nurota brides should contain embroidery, sewed on the bride's own.



As mantlets and suzanas, hang on inside of the house, pillowcases and some outfits may also contain embroidery elements. In Nurota embroidery three types of embroiding are used:

1. Traditional direct method
2. Awl method
3. Embroidery sewed in sewing-machine

Traditional direct method requires hard work. Inner side of the patterns drawn on the fabric is filled with embroidery in such a way so that the distance between the threads is invisible. Experts claim that the thinner the thread, the more elegant the embroidery. Thus, suzanas, with the patterns of traditional embroidery are sewed within months.

Nurota embroidery is distinct with also smallness of patterns and flowers. As the base for sewing, cotton yarn made from cotton fiber is used. Each flower and pattern symbolizes something in embroidery. For instance, pomegranate is the symbol of love and affection, friendly family, almonds symbolize abundance, and pepper symbolizes protection from bad sights.

At present, Nurota embroidery is being acknowledged in large exhibitions held not only in Uzbekistan, but also in foreign countries. Embroidery products, prepared here are distinct with their attractiveness.



ARTISTIC CERAMICS





Artistic ceramics is the type of craftsmanship, specializing in production of various items using clay. People began to be engaged with ceramics from the Neolithic age. Dishes were made using special clay by hand and ready wares were then dried. Availability of the clay in the world ensures the prevalence of the ceramic in almost every nation.

At first ceramic making was peculiar to women. Men were involved in making pottery only after the creation of the potter's wheel. The ready wares burnt in special furnaces (depending on the size of the ware). The simple ways of making ceramic is still known to the people living on the mountains of the Asia. Archeological findings from the residences dating back to the neolith age testify that the bottom of the dishes of that period were made acuminate (dishes were kept on the ground in order to keep the substance cool).

Uzbekistan is the place where the richest heritage of the ceramic art is preserved. From ancient times every region has it's own handicraft centers. In terms of execution technique ceramics are divided into two types, i.e. unglazed and glazed ceramics. Though, unglazed molded ceramics has more ancient origins. Since the end of the VIII-beginning of the IX century glazed





ceramic wares emerged and got widely spread in the cities of Mawarannahr.

In the XIX century major schools and centers of ceramics got formed in the territory of the present-day Uzbekistan. These were:

a) Samarkand-Bukhara school with its centers located in Tashkent, Samarkand, Urgut, Bukhara, Ghijduvan, Shakhrisabz, Kitab, Kattakurghan and Denau;

b) Ferghana school with its centers located in Rishtan and Gurumsaray;

c) Khoresm school with its centers located in Khiva and Chimboy as well as in settlements of Madyr and Kattabog;

d) Kasbi (Qashqadaryo) school.

Notably, ceramics of each center preserved their local features. Nowadays, they produce different dishes: plane bowls and plates, small and big vases and household ceramics. In Ferghana and Khorazm ceramics, it is possible to observe predominantly blue and sky blue colors. Ceramics of these centers differ from each other in terms of décor, shape and type. The representatives of these schools are: masters M.Turopov (Gurumsaroy), I.Komilov, A.Nazarov (Rishton), R.Matchonov (Khorazm) and others.

Ceramics of Bukhara-Samarkand school had ocherous-yellow and greenish colors (this was the result of application of lead glaze). Nowadays the representatives of this school are Alisher and Abdulla Narzullayev (Gijduvan), Namozans Nomon Obloqulov (Urgut), Kh.Haqberdiyev (Samarkand). Nowadays, only unglazed dishes are produced in Kashkadarya.



PUPPET MAKING

Puppet making is an ancient type of folk applied art. This type of art was evolved as a result of human's relationship with the nature. Initial puppets were animal-shaped and made of clay. They became more complicated step by step. Central Asian people mainly occupied with agriculture and cattle-raising and their art was associated with their lifestyle. Uzbek people have always loved children. Children always need dolls and puppets. Such puppets as sheep, lamb, duck, geese, roosters, fish, shell whistled and others were among them. These puppets bring up children.

In Central Asia such professionals as *"arusaksoz", "kogirchoqsoz"* and *"qorchoqchi"* prepared ritual, ceremonial and as a pacifier from local raw materials and spread them to many nations through the Great Silk Road. Local raw materials include: sand-clay, wood, reed, fabric, wool and bone. Unfortunately, only ceramic puppets were preserved untill our times. A statue of the horse added to the cart and the statue of the dragon are among them.

Khamro buvi from Bukhara is preserved the tradition of making clay-ceramical puppets and she has been teaching her nephews this art. At present Kubaro aya is continuing this tradition.

After the 1950s of the last century puppet making started to fall into oblivion. Nowadays thanks to the efforts made by puppet maker handicraftsmen these traditions are being revived. Among such handicraftsmen Mansur Quryazov from Khonqa district of Khorezm region has special place. Because he covered in his creativity both puppet making and popularization of puppetry arts.

Representatives of puppet making art are Shofayzi Shomukhiddinov, Polatjon Doniyorov, Azim burun from Tashkent; Matyoqub Voisov, Yusuf Toxtaev from Khiva, Doniyar Shokhsuvorov, Kenja Jumayev, Olim Shamsiyev from Bukhara; Sharifjon Mirzarakhimov, Tillakhon Matyoqubova, Mirzakarim Gofurov from Ferghana, Kulli bobo Novvotov, Karim Majid, Kholmurod Siddiqov, Nazrullo Khamroyev from Samarqand, Mustafo Berdiev, Tari Ashurov from Shakhrisabz; Abdusamat Yuldashev and Joraboy Otaboevs from Andijan.









KNIFE MAKING

Knife is the most ancient daily object of humanity and it was invented in the late Paleolithic period. Initially knife was used to prepare hunting weapons and labor devices. Settled and half settled population's demand was high for knife. Initially knife making developed as an independent branch of blacksmith in Fergana valley and have been evolved in Chust, Shahrikhon, and Kokand. Craftsmen had their own traditional style which had ethno-territorial characteristics.

Knife production process is as follows: steel is bonded in fire in the farmstead and brought to the necessary shape, next from mild iron its tail is prepared and joined to steel bellows. While processing the knife it was cooled with sheep fat. Recently technical cooling became a habit. In order to make knife's handle bone (or any hard material) was used and necessary shape was created. Then it was joined to its grip and was filled with lead. Knives of Fergana valley differ with the ornaments on the blade, compactness of the blade, weight of the knife and with the shape of the handle.

As knife making was one of the sacred handicrafts, customs associated with knife making was formed. For instance in chust, knife maker masters annually held the ceremony of "*is chiqarish*".

Masters from the valley stated that the most important process in knife making is saying "*Allohu Akbar*" maintains the knife's sharpness. They also stated that in doing so using clean water is important. Among the population there are such customs as not praying over the table on which a knife is laid, not passing a knife with its edge side, not playing with knife and not showing knife in front of the domestic animals. About the significance of the mineral items E. Taylor wrote "Eastern demons are afraid of iron". For this reason there is a habit to put a knife under the pillow of a baby's cradle. Customs and traditions associated with knife go back to the ancient times. Initially knife served as a daily household object, subsequently, it became the symbol of power, masculinity, honor and pride. In the past our ancestors imagined a man with a belt on his waist and with knife in his pocket, as knife was considered as a companion of a man.











MARGILAN FABRICS

Being situated in the Great Silk Road, Margilan played a pivotal role in cultural exchange and economical cooperation. Producing and distribution of Margilan silk fabrics to Europe from Asia were developed in the 3rd Century BC. It was basement for further development of weaving art of atlas and adras in Margilan. From the ancient time atlas and adras were one of the ancient kinds of fabric of Uzbek people. The technology of adras and atlas making is considered to be complex work and it has been preserved until nowadays.



Only natural ingredients are used in dying and weaving of the fabrics. Roots, fat of plants and natural mixtures are used for preparing natural colors for fabrics. Margilan Crafts Development Centre was established to preserve the disappearance of artisan schools and transmit the tradition of adras and atlas making, at the newly restored — Sayyid Ahmad Huja Medressah in Margilan in 2007. The Following masters represent the Margilan Crafts Development Centre: Rasuljon Mirzaakhmedov and Rakhimjon Mirzaakhmedov (both represent 9th generation of craftsmen), Alisher Akhmadaliev and Makhmudjon Tursunov (both represent 3**rd** generation of craftsmen), Sherzodjon Goziyev (2nd generation of craftsmen).

In Margilan, more than 500 individual artisans and knowledge bearers are busy with weaving atlas, adras, beqasam and silk fabrics. More than 3000 people assisting artisans (family members) are involved in various stages, beginning from breeding silk-worms and











finishing with final products. Great opportunities were created by the Government of Uzbekistan for revitalization and development of craftsmanship by the resolution to abolish tax payment for artisans.

The Centre is aimed at teaching the handicrafts (the arts of silk and wool carpets weaving, ikat weaving, block printing and embroidery) and revival of traditions of individual masters and their workshops. Master of the Center is Mr. Rasuljon Mirzaakhmedov

(9th generation of artisans), who has been awarded in the past with "the UNESCO Seal of Excellence" for revival of the weaving technique of Bukhara silk velvet ikat "*A'lo bakhmal*".

The Center has contract with different educational establishments of Margilan which are specialized to traditional craftsmanship. Thus, annually about 100 young people learn the secrets of ancient atlas and adras making, technologies of natural dyeing, enhance their skills and creativity.



FABRIC WEAVING

Fabric making is one of the most ancient types of handicraft. Fabric making is being developed and enriched in Uzbekistan on the basis of ancient traditions. In this type of handicraft a fabric is weaved and processed with artistic decorations. Inthesecondhal-foftheXIXcentury weaving in Uzbekistan was the most developed type of craft. Cities of Bukhara, Namangan, Margilan, Samarkand, Shakhrisabz, Kitab, Karshi, Khodjand, Urgut and Khiva were famous with their fabrics. Along with cheap fabrics of mass consumption, which were produced under house-based conditionsalmost in all villages and cities, there were special weaving workshops, where beautiful and high-quality cotton, half-silk and silk fabrics called "*abr*" were produced.

In terms of production technique abr fabrics are devided into two large groups: silk fabrics, in which wrap weft are made of natural silk and the fabrics like adras,in which wrap is made of natural silk and weft — of cotton threads.

In the past there was a method of "*abrbandi*", which involved reservation of separate areas by means of stitching with consequent dying in accordance with the pattern and color. Such method allowed creating an interesting effect, i.e. the pattern acquired fuzzy outlines. The color scheme of such silk fabrics ranged from two-colored to multi-colored ones. Usually, silk fabrics are made of cocoon. While extracting silk from cocoon, preparing natural paints and weaving fabrics about thirty operations are carried out.

The patterns of *abr* fabrics can be divided into vegetative, zoomorphic and geometric ones. Also, there are many patterns, which reproduce images of household items. A multicolored pattern, which includes all colors of solar spectrum, bears the name of "*tirikamon*" (rainbow), "*bahor*" (spring) and "*chaman*" (blooming). Until the beginning of the XX century in central districts of present-day Uzbekistan men's strict-cutdressing gowns were made using *abr adras*es. Decorative *adras* fabrics were used in making pillows, *kurpacha*s (bed quilts) and furniture.

At present such cities as Marghilon, Namangan, Andijon and Kokand are constituted as the centers of modern traditional weaving and fabrics weaved in these cities are spread to the whole country and to the neighboring states.

Some oasises produce artistic fabrics, peculiar to the territory. In particular in Boysun district of Surkhandarya region such fabrics as *"alacha"* and *"janda"* are produced.





THE MINIATURE ART

Uzbek people were famous from ancient times for appreciating the versatility of arts. Especially the art of painting was highly appreciated and special respect was shown to artists. Painting art which is presenting beauty to humanity through the centuries, especially its peculiar branch-the miniature art has been evolved and trimmed through the centuries.

Tenderness and complicatedness of miniature art requires from the creator huge labor and research. The master should possess stable knowledge and skills, high professionalism, taste and capability for creating masterpieces which describe nature, people and animals, beauty, which cannot be noticed at the first glance.

The history of miniature painting goes back to the Stone Age. By being drawn initially on stones, then on animal skin it was formed and developed. By midof the XV–XVII centuries this field reached high level of development. Coming exactly to this century, such creative schools as "Samarkand school of miniature", "Khirot School of miniature", "Boburids' school of miniature" has been formed. In the XV–XVII centuries portrait genre and the description of historical events became consistent and basic theme in art schools of Central Asia.

In the development of Eastern miniature, Kamoliddinh Bekhzod's contribution was great. At that period Khirot School of miniature's fame and glory was very high. The miniatures created for various ghazals and poems, included in the Navoi's 'Khamsa' can be characterized by the accomplishments of the time, the soul and the skill of the artists.

Miniature art has not lost its significance even at present. There are many artists who are occupied with Miniature art. They draw their compositions on paper and on animal skin. Two distinctive features of the miniature art can be stated.

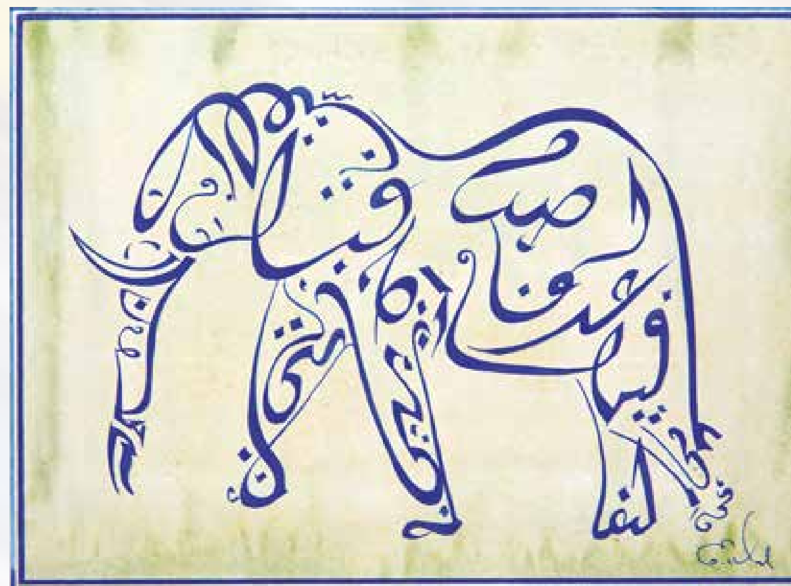
Firstly, the volume of the Miniature art objects is not large. Secondly, the details in the first and the subsequent plans will not be different — the distant details will be reflected in the same size as the details of the first plan.













QUROQCHILIK

Quroq — is the fabric which is made using droppings, is mainly composed of geometric figures. Creating home-made items of small, diverse colors and artwork requires great fantasy and computation. Because for creating quroq no new fabric is bought, but pieces of old fabrics are used. Quroq is an art of creating beautiful household objects from raw materials which were just about to throw down.

Geometric figures in quroq are constructed on the mutual relationship of triangles and rectangles. In most cases, a single final geometric shape is made in square or straight rectangular shape, combining it with a square or a straight rectangle. In some cases, a separate frame may also be used between these shapes. It is more common in pillowcases, cats and bedclothes. In some cases there will be plastering and wall hanging quroqs.

Quroq pieces in majority of cases are sewn by hand. Sometimes, it can be done using sewing machine. Sewing quroq requires great patience and endurance. Therefore it is necessary to have a great experience in sewing each piece in its place, the size of the fabric and the harmoniousness of colors.





SAMARKAND PAPER

According to historical data, production of paper in Samarkand started since Chinese prisoners betrayed the secret of paper making in order to save their lives, namely from the second half of the eighth century. In the ninth century it became a separate branch of city craftsmanship. From the eighth until the nineteenth centuries, for more than thousand years Samarkand paper was famous in Middle Asia and Near East and in many cities of Europe. Samarkand craftsmen, who had rised their work to the artistic level in the past, have created the thinnest, smoothest and most ink resistant paper types in the world.

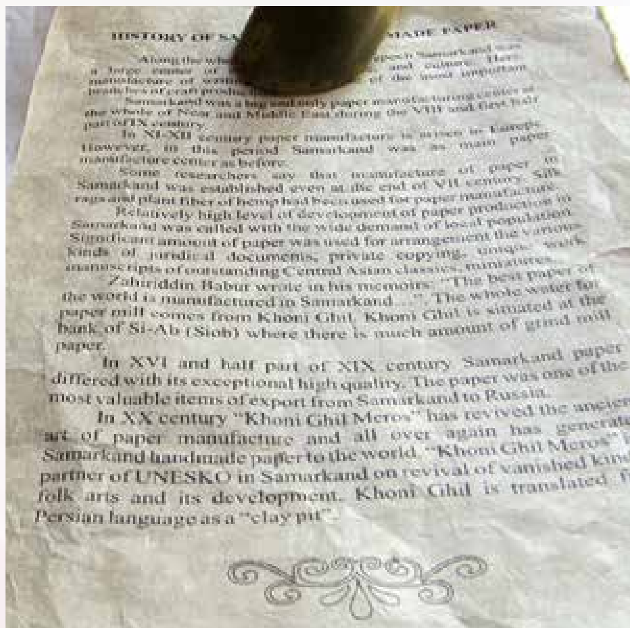
In this kind of papers, as raw material cotton, silk and mulberry tree barks are used. In order to squeeze the raw material using water mills was developed in makhallas near Siyab River. During the governance of Amir Temur paper production was spread to other regions and was realized in Kokand, Bukhara and Tashkent. Later on as the result of discovery of cheaper and industrialized methods of paper production, Samarkand paper stopped to be produced. At the end of the 20th century, a craftsman from Samarkand — Zarif Mukhtorov learned paper production from historical sources and mounted this work in his house and since 2002 he has been manufacturing Samarkand paper in traditional method.

Paper preparation process involves several steps and all the work is done in a tradi-









Samarkand was a big and only paper manufacturing center of the whole of Near and Middle East during the VIII and first half part of IX century.

In XI-XII century paper manufacture is arisen in Europe. However, in this period Samarkand was as main paper manufacture center as before.

Some researchers say that manufacture of paper in Samarkand was established even at the end of VII century. Silk rags and plant fiber of hemp had been used for paper manufacture.

Relatively high level of development of paper production in Samarkand was called with the wide demand of local population. Significant amount of paper was used for arrangement the various kinds of juridical documents, private copying, unique work manuscripts of outstanding Central Asian classics, miniatures.

Zahiriddin Babur wrote in his memoirs: "The best paper of the world is manufactured in Samarkand…". The whole water for paper mill comes from Khoni Ghil. Khoni Ghil is situated at the bank of Si-Ab (Siob) where there is much amount of grind mill paper.

In XVI and half part of XIX century Samarkand paper differed with its exceptional high quality. The paper was one of the most valuable items of export from Samarkand to Russia.

In XX century "Khoni Ghil Meros" has revived the ancient art of paper manufacture and all over again has generate Samarkand handmade paper to the world. "Khoni Ghil Meros" is partner of UNESKO in Samarkand on revival of vanished kind folk arts and its development. Khoni Ghil is translated fr Persian language as a "clay pit".







tional way. Firstly, Balkh mulberry branches are cut and soaked in water for several days. Then the bark is separated and the brown coarse portion of the top of the bark is cleaned with a knife. The soft portion of the crust is boiled in the pot for 5–6 hours and then sterilized in wooden stacks form 7–8 hours until it is split into small fibers by special bars. In order to use these timbers water mills are used.

Melted raw material is put into a big dish and mixed with Siyab water and passed through rectangular sieves. Wet sheets are stacked on the board for 8–10 hours and dropped onto it and dried in a smooth place. On the last stage every sheet of paper is placed on a separate silky marble, nailed with a shell or anchorage.

Solidity of Samarkand paper allows sewing a wide variety of items, even outerwear. It does not lose its properties even after washing it several times.





STONE PROCESSING



Impressive buildings, great masterpieces were created by processing natural stones. In the territory of Uzbekistan, the secrets of the art of processing natural stones were known since ancient times. In particular, the people who lived near the marble mines learnt processing this type of stone. Gazgon village of Nurota region is famous for its *sangtaroshs* (stone processors). Among residents of this place, the art of *sangtaroshlik* (stone processing) has been passed from ancestors to generations. Famous master Tokhir aka's contribution is great in restoring marble decorations of all historical monuments in the territory of Uzbekistan. He belongs to the 10th generation of sangtaroshs.

Masters from Gazgon learnt how to prepare objects and building decorations using marble from their ancestors. The objects made by Gazgon masters processing marble can be divided into three types:

1. Household objects
2. Tombstones
3. Pillars and decorations for buildings

In the past some household objects were made for using at home, at present they are being made as artistic compositions.

Tombstone preparation also has two types: modern and historical. Historical tombstones are made of bigger marble piece in rectan-





gular form and it is decorated on its top and/or its sides with the margins, containing verses or surahs from Qur'an or information about the deceased person. Modern tombstones are prepared in a slim rectangular form which stands on a special deck. Only its surface contains information about the deceased.

In *sangtaroshlik* preparing decks for building pillars is the main direction. Special attention is paid to its height, compatibility with column pillars and compatibility of the patterns which will be engraved in it. Every single pillar deck is produced separately. The reason of making pillar decks from marble is preventing rotting of wooden pillars as the result of water leakages or precipitation.

The most complicated task in sangtaroshlik is making building decorations, because the volume, shape and complicatedness of the patterns of the decoration should correspond the building. Therefore, such works are lead only by experienced and qualified masters. They sketch the patterns of decorations and then allow engraving them from the stone.

BLOCK PRINTING

Block Printing is the process of printing flowers using straws, prepared by engraving wood with the patterns of different flowers, on cotton or silk fabrics. This type of handicraft is very ancient and its traditions go back to old centuries.

Formerly in Uzbek block printing only the fabrics made of cotton were used, subsequently local masters learnt printing patterns in silk fabrics too. Block Printing Fabrics have their peculiar colors, the most widespread ones are red-black, blue-black (indigo) and yellow-black.

In the 19th century, craftsmanship centers were set up in Uzbekistan to produce various block printing items. Until 1920–1930 this type of craftmanship which is full of artistic and technological traditions, constituted as the developed field of Uzbekistan's applied art.

By the mid of the XXth century, this field had almost diappeared in the republic. Only at the end of 1970 and beginning of 1980 with the efforts of Tashkent and Marghilan masters this field of craftsmanship was revived again. Creating Block printed fabrics using traditional and technological methods was set by modern masters from Tashkent and Marghilan cities.

Due to the revival of the customs and traditions and usage of national elements in modern clothes demand for block printed fabrics increased in 1990. A special attenrtion started to be paid to artistic and technological norms, because the value of the objects made using natural paints and cotton fabrics has always been high.

As a rule, black and red colored patterns are printed on white fabric (sometimes, it could be printed in the fabrics colored red or blue). The model of black colored print has its own style.-Wood of the pear tree is soaked in animal fat, dried during the year, then flower pattern is engraved and it is used as a model.

Such molds, made with delicate taste, were a great creative work of wood carving. One cannot believe that these objects were made by hand. Nowadays, this kind of art is being popularized by the initiative of master from Marghilan Rasuljon Mirzaakhmedov.











ART OF NAQQOSHLIK

Naqqoshlik is an art of drawing *naqsh* (patterns) on the ceilings and walls of buildings using paints only. It is different from drawing patterns to the dishes and the patterns are not drawn on *ganch*, wood, ceramics or to other raw materials.

Art of naqqoshlikis also the collection of knowledge and experiences passed by ancestors to apprentices. It has its own customs and traditions peculiar to various regions. Some colors and patterns used in some regions may not be used in others. In this way, the compositions and styles of the masters residing in the same territory may differ from each others'.

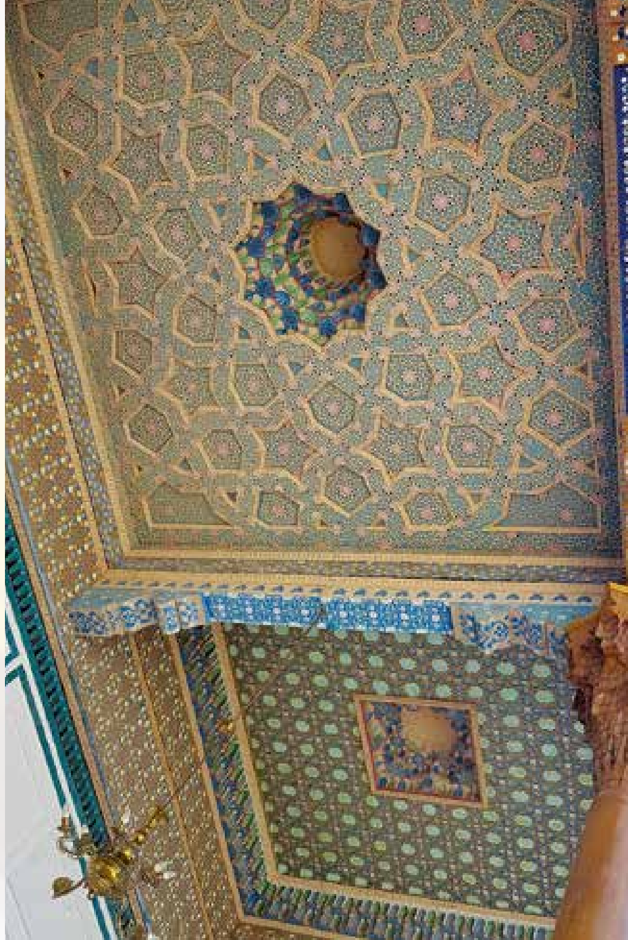
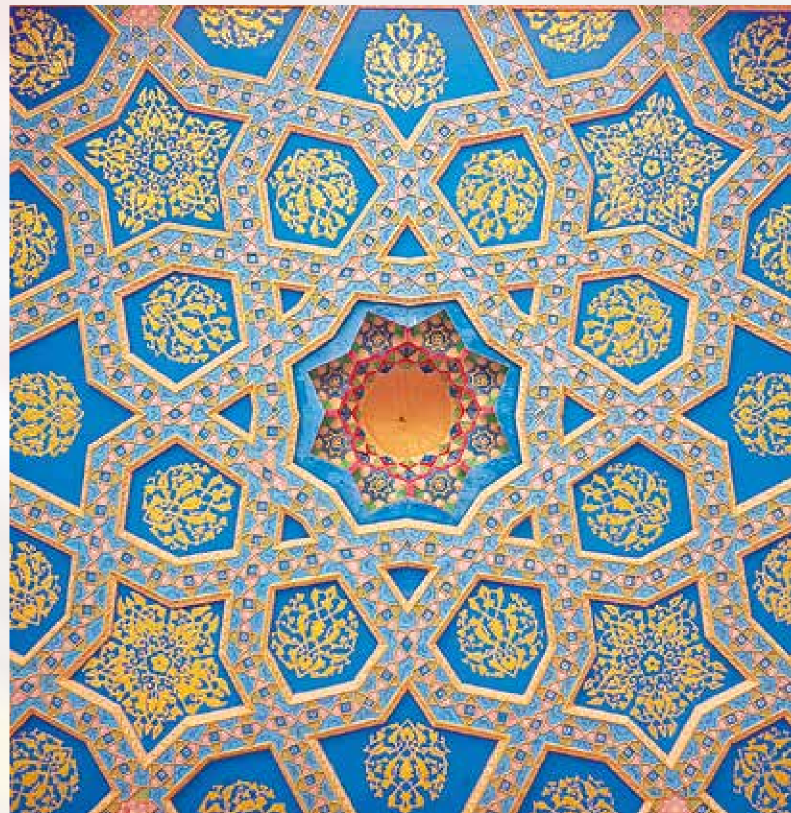
There are two stages in drawing patterns on the ceiling and walls:

On the first stage, the type of pattern is chosen based on the type of the building, the volume of the surface, falling of the light; and its sketch is prepared by the master and copied to the necessary surface. On the second stage the pattern is painted with the colors, recommended by the master.

In naqqoshlik mainly the shapes of geometric figures and leaves of the plants and flowers are widely used. Keeping balance between type of patterns and paints is very important in naqqoshlik, as the quality of the drawn composition depends on these factors.

In Uzbekistan there are many schools of naqsh art, in recent times, some problems have been faced in keeping peculiarities of each school. Acceleration of information exchange system causes introduction of new color and patterns among various schools. Such acceleration results in enriching patterns, but at the same time causes the loss of characteristic features of each school.






MAKHSICHILIK

There are such shoes called *makhsi* among all the shoes, invented by the humankind. These shoes were used both by men and women from ancient times. People wore it mainly in cold seasons of the year. During the day makhsi worn inside the house, and when going outside, *kalish* (galoshes) was worn on it. In the territory of Uzbekistan even nowadays elderly men and women wear makhsi.

Masters from Fergana Valley had always been dominating in makhsi making, Maxis, prepared by them are sold not only in Uzbekistan, but are also brought to the neighboring countries. The secrets of makhsi making are passed from masters to apprentices. Mainly, whole families are occupied with this type of handicraft.

For makhsi making firm and flexible leather is needed and only the leather of young cattle corresponds to these requirements. The leather is specially tanned and colored. From the ready leather necessary (bottom, surface and pair) parts for makhsi are cut based on the sketch. Once these parts are joined together, makhsi gets ready. For wearing in cold days leather with wool is used. The woolen part is sewed from inside and it keeps the feet hot. In sewing makhsi, hard models prepared from wood are used. Models serve for sewing makhsi in necessary size, and for appropriately joining the parts.

In ancient times, makhsi was prepared from natural leather, subsequently different other artificial leather like raw materials have also started being used.








CRADLE MAKING

From ancient times the cradle has been used in Central Asia as a specially designed swinging pad for babies to sleep. It is mainly made of mulberry, willow and other woods.

The cradle is made in length about 1 meter and a height from 50 cm to 60 cm for usage of babies since birth till 1–1.5 years of age. On a baby's back side, thin platters are placed (in which a special place for the potty is laid). In the semi-arched legs on both sides of the cradle, a hinge is mounted, a hinged handle is attached. The domes on both sides of the patch are made. In order to protect the head and legs of the baby, the skulls and slopes are placed inside the cradle.

The cradle is decorated with ornaments or painted with colored dyes. For putting the child to the cradle, special yarns made of silk fabric (beds, mattresses, pillows, saddles, *qolbogs*, bedspreads, etc.) are used. The cradle keeps the body of the baby dry and clean. Singing lullaby while swinging the cradle positively effects on the child, ensuring a peaceful, sleepy and healthy well-being.

The cradle is sold along with all the additional aprons and is usually not traded on its purchase. It is bought for the price asked by the master. If the price asked by one master does not fit the recipient, he will be able to meet the other master and get the cradle from him. As there is no bargaining, masters of the cradles also try to put an affordable price to the cradles.

The tradition of cradle making is transmitted from master to apprentice traditions. Usually this profssion passes from father to child. The cradle is constituted to be sacred and people always strive to preserve it.











IRONMAKING

Making various objects — such as hoes, mowers, *tesha* and other household items, is called ironmaking. The emergence of Ironmaking goes back to the ancient history of humanity. In the territory of Uzbekistan Ironmaking works are carried out in special shops. At the blacksmith's shop, the oven, *qura, supa, ura, chupkunda*; and instruments *sandons, bosqon*, hammers, bulls, eaves, mills, and others are used. The blacksmith smokes iron on a firebug and warms it into the metal cluster when it becomes a white color and he puts it in the *sandon* and hooks it until it reaches the required shape.

This is done by the master, the *bosqonchi* and the *damghir*. Blacksmith profession is mastered by the master-apprentice system. Despite the industrial development, the main reason for survival of this profession is the lack of industrial output of domestic household items and the unsatisfactory quality of the production. The blacksmith makes each item separate, at the same time taking into account the wishes of the buyer and, if necessary, changes the product according to the wishes of the customer.

The master blacksmith knows what kind of metal to use and how well to heat this metal and how much water to give and teaches these secrets to his apprentices. At present, Uzbekistan has blacksmith stores not only in major cities, but also in districts. Most of the blacksmiths working in such major cities as Margilan, Samarkand, Bukhara and Tashkent are representatives of dynasties who continue the work of their ancestors.









CHEST MAKING

Sandiq (chest) is a household item which is designated to keep housing implements, clothes, jewellery and others. It is mainly prepared from wood and decorated with sliced iron sheets. It has a rectangular shape and a cover; two circles are installed for lifting it up and four wooden legs are installed to its bottom. Front, back and bottom woods of the chester are joined together with a nail and it's surface is decorated.

The chests that are decorated with *koch-qorak*, *shash*, pike-like, almond-like and other patterns are is bright example of applied art.

The markets of Bukhara, Samarkand, Tash-kent, Kokand, Margilan, Urgench and other cities of Uzbekistan have special chest stores where different types of chests are made and sold. The chest of a small volume is called *quti* (a box). It is equal to half of the large chest, but the width is the same as the large chest.

The boxes and chests are designed for putting matrasses and blankets. The art of making a chest is also taught by the teacher in a traditional way. Every master teaches his apprentice the secrets of making the chest and the decorations that are given to it.

Despite the fact that many modern home furnishings have been produced to keep the household goods, the girls' dowry has to contain a chest and to be sent to the groom's house.





TRADITIONAL OVEN MAKING

Thousands of cooking methods have been invented since human habituated to cook dishes. One of such inventions is the baking device for bread-*tandir*. Tandir is made of *soz* (yellow) sticky clay, made from the ground, by mixing the cane and sheep wool to it. The amount of additives in the clay and pressing it with the foot are very important. This is because the clay needs to be very hard to handle the oven for a long time. Otherwise, the oven can quickly break down and become damaged.

When the oven was made at home the ground was deeply dug in the width of the oven, and the pre-cooked clay struck to inner walls of the pit, dug and mud, and its surroundings were further expanded and the oven was removed the pit. The mouth-piece of the oven is prepared separately and attached to the main part.

There is no need to dig deep pits for the ovens prepared by craftsmen. They spread the clay in a certain width and thickness, stacked around the circle, and fold up into pieces. At the same time, the craftsman keeps the clay with one hand and with the second hand beats the clay with a special wooden instrument so that the joints were unnoticeable and solid. Depending on the natural conditions, the oven is drained for 2–3 days and after it is installed and used.

The craftsmen who make *tandirs* are called *tandirchilar* (oven makers). Taking into account the fact that one household uses an oven during 1–2 years, it can be understood that the ovens are not needed frequently. That is why there are not so many oven makers, and only one oven maker is sufficient for several settlements. This profession is also taught by a teacher to an apprentice, from a father to a child.









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